Hollywood studio magazine

VOLUME 12, NO. 5 $1.25

STRANGE WORLDS

"The Unlimited Frontiers of Space"

New $15 million "Star Trek-The Movie"

STAR WAR SEQUEL "The Empire Strikes Back"

METEOR THE NEW FILM THRILLER

THE GREATS OF SCI-FI FILMS

George Pal, Frank Van Devere, Gene Warren

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Sci-Fi Academy Awards
Star Wars - Encounters of the Third Kind - Casual-Con Sci-Fi Convention

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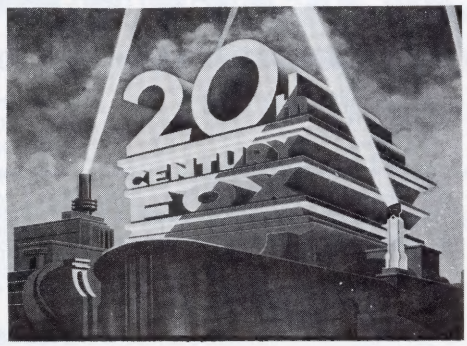

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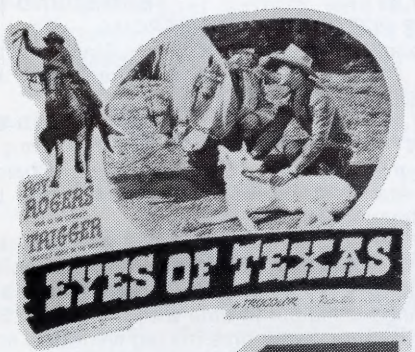

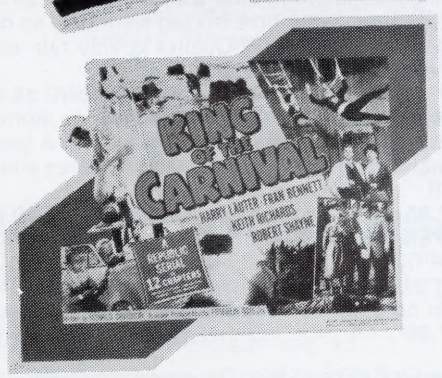

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Sherlock Holmes Smarter Brother
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#119—color
Night Call Nurses
Happy Hooker
Prison Girls
Naked Came The Stranger

#120 b&w
Ford Advertisement
Early Commercials
13 Hours By Air
Here Come The Waves
Tomorrows Children
Youth Runs Wild

#121 b&w
Promos
Three Smart Girls
Sunset Trail
1942 Chrysler Ad
Slightly Dangerous
Prevues Signature
War Bond Signature
I Met Him In Paris
Promo
Call Out The Marines
The Lady Has Plans

#134—color
The Unforgiven
Wings Of Eagles
Two Rode Together

#135—color
Murderers Row
Heroes Of Telemark
Alvarez Kelly

#136 b&w
French Girls Club
Forbidden Adventure
(long trailers)

#137—color
Phantom Of The Paradise
Solvent Green
Cheyenne Social Club
Mission Batangas

#138—color
An American In Paris
Gone With The Wind
Till The Couds Roll By

#139—b&w
Bogart Does A Red Cross Ad
Broadway
Don't Give Up The Ship

#144—b&w
Rebel W/O A Cause
In Cold Blood
A Night To Remember

BLOOPERS...

THE CANNON BLOOPER REEL — William Conrad is the host as he presents many out-takes from his hit tv show. Many guests are featured flubbing their lines and making several out bursts. Martin Sheen, William Windom, L.Q. Jones, John Larch, and James Wainwright join Bill with cursing, swearing, and just plain goofing off. COLOR-Adults only. Over 18 minutes.
SUPER-8 SOUND-$49.95 **16MM SOUND-$99.95**

THE JACK BENNY SHOW. . ."A Lost TV Show" — It is very sad that one of the "Best" Jack Benny Shows will never be seen on TV again, since it's initial showing in the early 1950's. Because of the many plugs and commercials written into the script (like the radio show), the syndication company has had to by-pass many great shows like this one. Special guest star **BOB HOPE** is at his funniest when he joins Jack Benny on "The Road to Africa", only to meet up with wild natives "plugging" Lucky Strikes. But, the natives are no match for the funny gag ending when **MARTIN & LEWIS** put in an appearance. There is a laugh every second with Bob add-libbing all the way, and throwing Jack off the track. And, after the skit, Jack brings back Bob Hope and Dean Martin and Jerry Lewis for a quick chat. After the guests leave, Jack begins one of his famous long joke stories. He just barely finishes and says good-nite when the "CBS EYE" comes on. Oh well, that's what live TV was all about! Our prints are taken from an old kinescope master, and the picture and sound quality are very acceptable. B/W.
SUPER-8 SOUND 2-400 ft reel **$49.95**
16MM SOUND-1 1200 ft reel **$79.95**

THE AMOS & ANDY PILOT - "The Rare Coin" — 30 min. The very first (and funniest) show is now available to collectors. Our prints offer the special introduction with Gosden & Correll! The "rare" coin is "borrowed" by Kingfish without Andy's knowledge. Funny results happen when the two try to retrieve it when it ends up in a pay telephone. B/W
SUPER-8 SOUND-$49.95 **16MM SOUND-$89.95**

BIG FILM SALE BLOOPERS

THE FAMOUS JOHNSON & JOHNSON BLOOPER COMMERCIAL — You've seen this TV commercial countless times; but not this version! This 35 second outake shows two girls baring their breasts accidently while applying baby powder. Was it an accident?! Adults only. COLOR
SUPER-8 SOUND -$7.95 **16MM SOUND-$9.95**

"#1" — Who is this morning riser? An alarm goes off and a man (whose face you never see) gets out of bed and enters the bathroom. After a messy number one into the toilet, he goes to the basin to clean his hands. As he's doing this, a camera pans up to the medicine chest mirror, and the face of Richard M. Nixon is staring back at you. B/W.
SUPER-8 SOUND-$7.95 **16MM SOUND-$9.95**

SUPERMAN PROMOTION REEL — The very best scenes from the color episodes of the hit TV series "Superman" are highlighted in 2-30 second and 1-60 second promos. The entire cast is featured. COLOR
SUPER-8 SOUND-$9.95 **16MM SOUND-$11.95**

FEUGUE IN D MINOR — A laugh a second, as a concert performer enters the stage, and begins to play his musical instrument. What makes this gem so funny, is that his "instrument" is a "Naked Girl"! Adults only. B/W
SUPER-8 SOUND-$7.95 **16MM SOUND-$9.95**

THE DOLE BANANA COMMERCIAL — The TV Commercial that never made it to the tube, because it was considered too suggestive. See what we mean when Miss Hawaii dances to the music of Pink Floyd. COLOR
SUPER-8 SOUND-$7.95 **16MM SOUND-$9.95**

THE LUCY-DESI CIGARETTE COMMERCIAL — America's fun loving couple is busy on selling their fans on running out and buying some cigarettes. This same reel also features a bonus blooper commercial of a girl "flubbing" her lines. B/W
SUPER-8 SOUND-$7.95 **16MM SOUND-$9.95**

THE LONE RANGER PIZZA ROLL COMMERCIAL — That man from Lark and the Lone Ranger and Tonto star in Stan Freeburg's classic commercial. Clayton Moore & Jay Silverheels star. Have a Pizza Roll Kemo Sabay? COLOR
SUPER-8 SOUND-$7.95 **16MM SOUND-$9.95**

GENO'S HEAD HUNTER COMMERCIAL — Another funny gag commercial by that mad genius. . .Stan Freeburg! Character actor Dave Willock stars. A perfect companion to the Lone Ranger Pizza Roll Commercial. COLOR
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THE WORLD'S MOST FAMOUS BLOOPER — While doing a sketch with some dancers, TV Host Garry Moore danced along with them, by throwing his leg out in time with the music. Since he wasn't wearing any pants, every time his leg went out, so did something else. Poor 'ol Garry! B/W-Quality is only fair with picture and sound on this film.
SUPER-8 SOUND-$7.95 **16MM SOUND-$9.95**

KING KONG VW COMMERCIAL — A combination of stop motion effects and funny plot line, makes this funny film for all! A great parody on the "Original" King Kong. This reel also features silent test footage. COLOR
SUPER-8 SOUND-$7.95 **16MM SOUND-$9.95**

LONE RANGER OPENING & COMMERCIAL — The famous "Hi-Yo Silver" opening is featured, with a very hilarious commercial showing the Lone Ranger, played by Clayton Moore, teaching two kids on how to fire a rifle. B/W
SUPER-8 SOUND-$7.95 **16MM SOUND-$9.95**

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Hollywood
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June 1978/Volume 12, No. 5

ON THE COVER—
The U.S.S. Enterprise and it's crew will again be launched into outer space with the new movie Star Trek-The Motion Picture" to be released in the summer of '79. William Shatner as Captain Kirk, Leonard Nimoy, the Vulcan Mr. Spock" and De Forest Kelly as Bones' and the others will appear in the film.
Cover courtesy of Ackerman Science Fiction Archives

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Star Wars phenomenal movie hit takes 8 top awards.

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Movieeel

Washington Star—April 25, 1978. One of our subscribers sends this most interesting clipping. . ."**Mrs. Warner wants help**—Seeking full-time aide with education and qualifications for international theatrical personality. Requires ability script evaluation, foreign languages, analyze legal and accounting reports, automobile operator license, child care, including house, health and medication supervision. Salary $1,000 per month plus lodging. Requires at least 50 hours per week. Reply to **Elizabeth Warner**, P.O. Box 1320, Middleburg, VA."

Ed. note:

P.S. Don't answer (unless you qualify).

***

PARAMOUNT PICTURE COLLECTION—

A two-volume inventory of the largest single special collection in the Margaret Herrick Library of the Academy of Motion Picture Arts and Sciences, has been compiled.

The inventory is a title-by-title listing of all material in the Collection, with extensive cross references. It was prepared by Samuel A. Gill, the Library's archivist, and is available for $2.50 from the Academy Foundation, 8949 Wilshire Blvd., Beverly Hills, Calif. 90211.

The collection consists of 949 linear feet of material. It includes still photographs, scripts and story department data, as well as 41 volumes of press books; still photographs from Paramount feature films from 1914 to 1970. An estimated 1,700 titles are represented in the more than 200,000 individual photographs.

The scripts and story department data covers the full range of Paramount feature production from 1912 to 1962. Some 2,828 titles are represented.

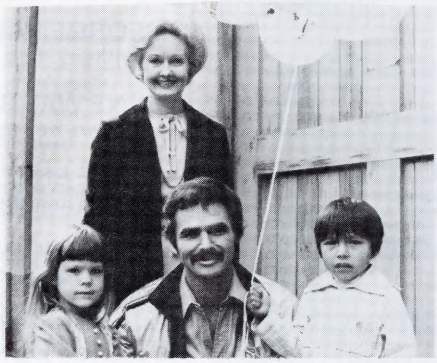
***

SOL LESSER EXHIBIT — The Academy Foundation has received a gift of $8,500 from pioneer film producer Sol Lesser, which will be used for the purchase of microfilm issues of early motion picture trade journals and for the maintenance and exhibition of the Sol Lesser Collection. The latter was donated to the Foundation by Lesser in 1956 and consists of pre-cinema optical devices and lantern slides.

***

USC — Los Angeles . . . Hilary Lloyd has been appointed to direct and coordinate the development program for new cinema-television facilities at the University of Southern California; also the campaign effort for the construction of new instructional facilities for the USC Division of Cinema/-Television, as well as for equipment, endowments and scholarships.

The new facility will bring together work spaces replacing the cinema buildings with new sound stages, recording and editing facilities for both film and videotape, as well as providing for film graphics workshops, screening rooms, classrooms, offices and technical support shops.



BURT REYNOLDS is filming educational TV spots for the Children's Bureau of Los Angeles which plans to establish a family emergency center for the prevention of child abuse.

HELP PLEASE!

Bob Fruehe, 2652 Manor Hill Drive, Quincy, Illinois 62301 is working on a film project of "Quincyans in the Arts and Motion Picture Industry", mobile type display of stars who formerly lived in Quincy. The display will become the property of the Quinlan Society of Fine Arts. He needs clippings, photos on any of the following personalities who are from that area, Jane Darwell, Monroe Owlsley, Conrad Nagel, Cliff Edwards, Smiley Burdette, Mary Astor, Henry Kokler, Jack Randall, Bob Livingston and John Anderson.

ANOTHER REQUEST. . .

If you like Hollywood Studio Magazine **tell your friends** who are film buffs. We have a subscription drive on and would appreciate your help and "kind words." ... Thanks.

Spain's cinema and television industries . . .and the effect of the new political regime upon them -- is the subject of a seminar offered in Madrid this summer by the University of Southern California College of Continuing Education and Division of Cinema/Television.

Dr. Roman Gubern, head of the University of Barcelona film school and visiting professor of cinema at USC, will direct the seven-week seminar which offers graduate and undergraduate credit. Spanish filmmakers Louis Bunuel, Carlos Saura, Pedro Olea and others have been invited to discuss their work.

Forty films, some never seen in the United States, will be shown, including "Camada Negra" (Black Litter) which was highly acclaimed at the Berlin Film Festival in 1977.

Seminar sessions will be held at the National Film Library in Madrid, the University of Barcelona, film studios, on-site locations, film laboratories and the television center at Prado del Rey. For further info call (213) 741-2410.

***

THEY LOVED US AT FILMEX

Hollywood Studio Magazine is truly a Collector's item as our cover states. Our two magazine displays carefully enclosed in plastic and hanging on heavy chains, available for perusal by the film buffs at Filmex's information booth disappeared in two days after the festival opened to some **'deserving'** film buff super-collector.

Dear Film Fans — We are happy to know our magazines are so valuable so please enjoy the magazines and tell your friends to be sure and subscribe to HSM, but kindly RETURN THE CHAINS!

***

Misleading ad

In our mailbox is this very important info from one of our readers for all film buffs. A classified ad which appeared in HSM as well as other publications offered a secret address "Where to write the Stars". The secret answer came back "Write to the Screen Actors Guild." This is misleading as The Screen Actors Guild informed HSM sometime ago that they are so very busy with regular business affairs pertaining to the Guild that they are unable to forward any mail to the stars.

FILM FESTIVALS

HOUSTON CON - June 22-25, 1978 at the Sheraton - Houston Hotel, 777 Polk Ave., Houston, Texas. Sci-Fi Nostalgia convention. Classic films, cartoons, costumes, model and film contests. Special guest stars. Info: Houston Con., P.O.Box 12613, Houston, Texas 77087.

(Cont. on page 10)

LEE GRAHAM . . . MAN ABOUT TOWN

After years of perfecting her hookerdom ("The Apartment," "Some Came Running," "Sweet Charity," "Irma La Douce," etc.) and that's not counting "a Geisha, two housewives in trade on the side, two others who fooled around and a nun who went bad," **Shirley MacLaine** began a new career in clubs four years ago. Last year she took time out from clubs and a departure from those "girls with hearts of gold" to do "The Turning Point" which won her a fourth Academy Award Nomination.

"You lose an Oscar and it's back to two shows a night in Vegas," Shirley quipped during her supper opening at the Riviera. Activist Shirley ("It's impossible to be a public figure and keep quiet -- unless you're a turnip") doesn't impose her politics on a Vegas audience. The one target she can't resist is Anita Bryant because "she hurting so many people." Shirley told first nighters the difference between the Panama Canal and Anita Bryant-- "The canal is a busy ditch. . ."

Shirley, who was 44 the week she opened at the Riviera, still has a great body. After her show she welcomed us in her dressing room and it was obvious, even though she may appear to be a pixie, she's a highly intelligent woman of strong convictions. She discussed her twenty-four year marriage to Steve Parker, "It's the most successful relationship I've had. We see each other when we want to. The first decade of our marriage people thought we were bizarre. Now they think we made sense."

Shirley pretty well summed up her life on stage at the Riv when she said, "I've been out, I've been in -- in is better."

"Side By Side By Sondheim" at the Huntington Hartford through July 2nd, is lyrical magic. Knowing a good thing when they have it, the theatre's founder patrons followed the opening with a black-tie supper at Jimmy's in Beverly Hills.

Martha Raye and I shared a table with the show's director, Ned Sherrin, and two of the stars, Larry Kert (with Sally Kellerman) and Millicent Martin of the original London cast.

Hermione Gingold stopped by and was in rare form. She has become thoroughly Americanized, explaining, "When I arrive in New York harbor, I'm always thrilled by the skyline, the lights and that statue of Judith Anderson." When asked if her husband is still alive, Hermione snapped, "That's a matter of opinion."

Before the part ended we found ourselves literally side by side with Sondheim. Forty-eight year old Stephen, who confessed he doesn't care for movies or TV, was doing what he enjoys most -- "talking."

Debbie Reynolds and Martha Raye with our Man About Town at cocktailery announcing the Thalians Telethon.

Lee Meriwether conducts raffle while Harry James looks on at benefit for Hemophilia Foundation of Southern California at the Beverly Wilshire. (Photos by Yani Begakis)

The U.S.S. Enterprise, under the direction of Robert Wise, will be gliding into outer space again. To announce the new venture, **"Star Trek-The Motion Picture,"** as opposed to the TV series, Paramount hosted a launching in the studio's commissary.

Leonard Nimoy, back as Spock after "a long and complicated relationship" with Paramount, and the other regulars, headed by William Shatner and DeForest Kelley, were on the dais, along with Director Wise and Paramount's President Michael Eisner. The $15 million project will be released in the summer of '79.

Debbie Reynolds was guest of honor at a cocktailery in the Beverly Wilshire announcing the Thalians Telethon raising money for the organization's Community Center for Mental Health. Host Jack Rourke, who is producing the telethon, provided Debbie with her best line when he asked if she would marry him. "Sure," Debbie quipped "although I should try an Arab after my first two marriages." She was referring, of course, to Eddie Fisher and Harry Karl.

Martha Raye and David Rose had a chance to reminisce. You may have forgotten they were married at one time. Since their friendly divorce in 1941, the same year Dave married the late Judy Garland, their paths have crossed infrequently.

"The Champ" was launched with a

Saucy Shirley MacLaine doing her thing at the Vegas Riviera where she was only sensational.

Impresario James A. Doolittle congratulates Hermione Gingold on her performance in "Side By Side By Sondheim" at post-opening party at Jimmy's in Beverly Hills.

"Star Trek-The Motion Picture" was launched by stars Leonard Nimoy and William Shatner at Paramount Studio's breakfast.

Chasen's party honoring Franco Zeffirelli. The 55-year-old director, who rose to fame recreating the spirit of the Renaissance with Shakespearean spectaculars, told us he welcomes the challenge of his first American picture. King Vidor, who directed the original version, was on hand comparing notes with Zeffirelli, Ricky Schroder, chosen from over 2,000 kids for the Jackie Cooper role, was more excited over meeting Cooper than blowing out the eight candles on his birthday cake.

Jon Voight plays the broken-down, ex-prizefighter in this version, the role that won an Oscar for Wallace Beery in 1932. Jon was with his new love, Stacey Pickren, who friends expect to become his third wife when his divorce from Marcheline is final. Jon's first wife was Lauri Peters to whom he sang "Sixteen Going on Seventeen" for six months on Broadway in "The Sound of Music."

Ricky Schroder and Jon Voight against a blow-up of Jackie Cooper and Wallace Beery in "The Champ." Ricky and Jon are playing their roles in Zeffirelli's remake.

The fabulous forties! A third term??? for That Man in the White House. . .Joe DiMaggio at bat, Joe Louis in the ring. . Gasoline rationing. . .Pin-up girls. . . The Atomic Age and newfangled television. . .Jitterbugging and the cool trumpet of Harry James.

It was "Down Memory Lane" with **Harry James** and his big band for the nostaligia black tie dinner benefiting the Hemophilia Foundation of Southern California in the Grand Ballroom of the Beverly Wilshire. Jay Livingston and Ray Evans kept us in the spirit of the era with their great songs like "Buttons and Bow," "Mona Lisa," and "To Each His Own."

"I Could Write A Book" is a hit song from "Pal Joey." Unfortunately no one could rewrite this book. That's the bad news about the updated "Pal Joey '78" at the Ahmanson.

Now the good news! **Lena Horne** is as dazzling as ever.

There have been a lot of changes in our lives since "Pal Joey" opened on Broadway in 1940. More in Lena's life than any performer. After working as a teen-age chorine in Harlem's Cotton Club, she has married, and, after two children, divorced Lewis Jones. 1940 found Lena supporting her youngsters by singing with Charlie's Barnet's band ("When Charlie and his men played the South they left me at home. . .") A couple of years later she became the first black woman signed to a long-term Hollywood contract. But it was the forties, so she was usually photographed leaning against a pillar or in some other solo situation so her scenes could be cut in the South.

In '47, while wowing Europeans on a singing tour, Lena married musician Lennie Hayton in Paris ("My father didn't speak to me for three years because I married a white man"). Their union lasted until his death in 1971 less than a year after her son had died. Heartbroken, Lena moved to New York and lived near her daughter, Gail, and son-in-law, Sidney Lumet. Ironically, Sidney was directing Lena in "The Wiz" a few months ago while his 15-year marriage to her daughter was breaking up.

"Someone's in the kitchen with **Dinah.**" Actually, there were thirty people in seventeen mini-kitchens at the Century Plaza with Ms. **Shore.** They were amateur cooks, but you'd never have guessed it watching the celebrities perform with saucepans and seemingly at home on the range. That's the way it was at the Gourmet Gala benefiting the March of Dimes.

We sat at a table with Mary and Dana Andrews. Dana still looks much the same as in the forties when bobby soxers, ready to join the silk stocking set, switched allegiance from twinkly Van Johnson to the more rugged Andrews.

From Paris comes word **Roman Polanski** is preparing his next picture, "Close Encounters of the Third Grade."

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MOVIEREEL *Continued*

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BOOKS

New Book gives complete information on over 1500 contests, festivals, grants in Film, TV, Radio, Photograph, Writing, Playwriting and Journalism.

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The new reference directory is designed for amateurs, students, and professionals in the fields of Film, Audio, Photography, TV-Radio Broadcasting, Fiction/Nonfiction Writing, Poetry, Script & Playwriting, Publishing, Advertising, and Newspaper-Magazine Journalism.

It lists complete, accurate, and up-to-date information on over 750,000 in worldwide contests, festivals, competitions, grants, money & equipment loans - prizes, awards, honors, project funds, free services - scholarships, fellowships, residencies - apprentice, training and intern programs - salons, exhibitions, tradefairs, and sales markets -- over 1500 separate events in all.

Each event listing includes current addresses, dates and deadlines, complete entry requirements - eligibility and fee information - awards available, judging aspects and catch clauses - purpose, theme, sponsors, recent statistics, where held, and an historical overview of the competition. There are extensive cross-indexes for easy reference to each contest, sponsor, category, and award - an introductory guide to future events, and helpful hints on how to enter and win.

Contests, Festivals & Grants was compiled over a 3-year period by Los Angeles writer-filmmaker, Alan Gadney, who saw the need for such a comprehensive directory while submitting his featurette, "West Texas" to international film festivals.

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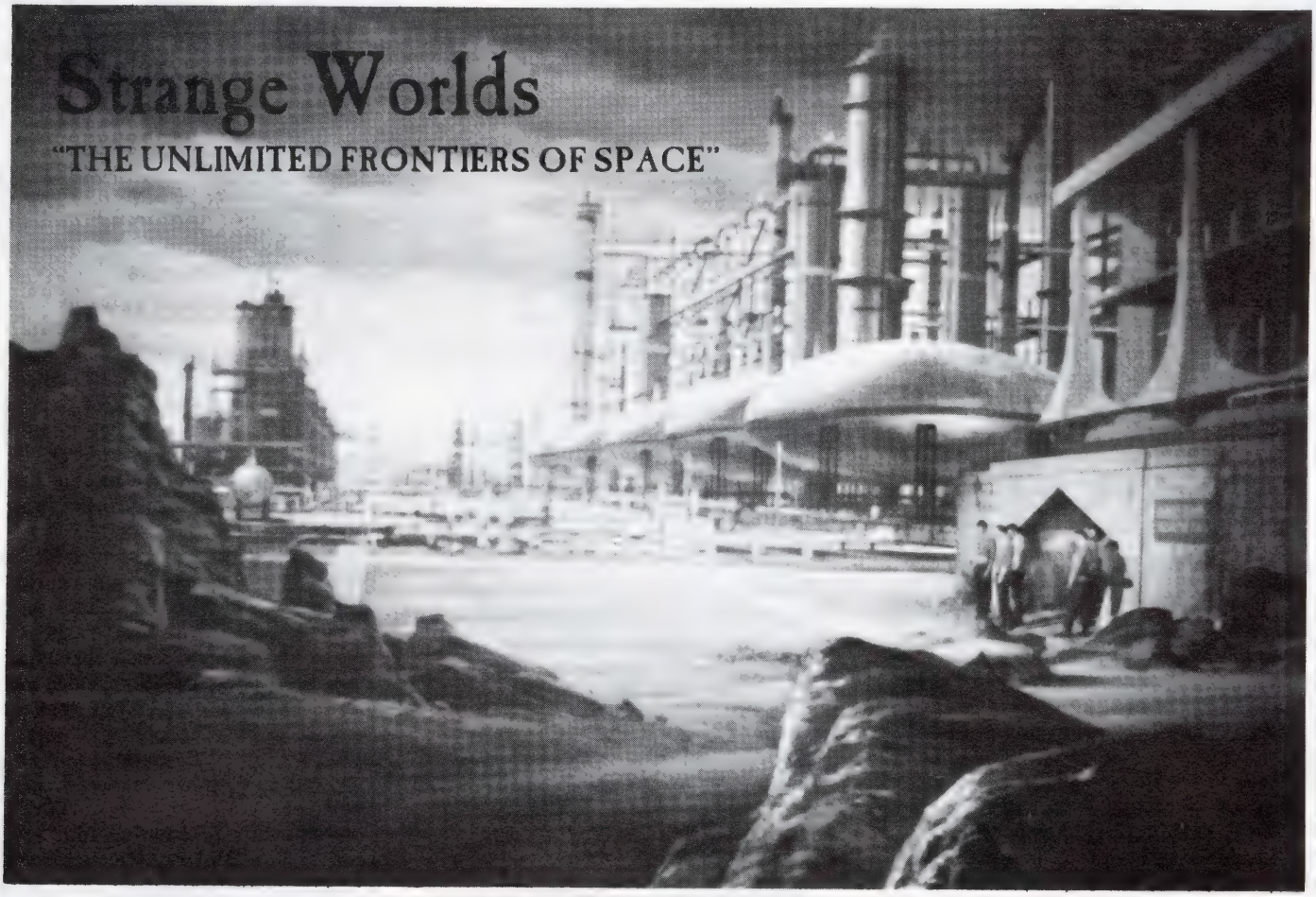
CIRCULATION NOTE: We are temporarily out of the Mae West cover June 1973 and Movieland Guide June '77. However, stock will be replenished in the Fall. Please place your orders for these issues at that time. Thank you.



MOVIE MASTERPIECES OF SCIENCE FICTION

ROBERT KENDALL

Long before man ventured into the realm of outer space, far-sighted fiction writers Jules Verne, and H.G. Wells foresaw the day when man would reach out, to explore the unknown in the universe, to make his destination the moon, to explore the secrets of the galaxies around us.

Movie-goers of today as well as scientists are deeply indebted to the vivid imaginations, the brilliant ideas that flashed in the minds of these rare men. For, they truly paved the way for many of the great achievements of our day.

Therefore, the Science-Fiction Movie Masterpieces hold special meaning for us all. "Destination Moon", and films like "Metropolis" foretold the future. The skyscrapers in our modern cities closely resemble these early film maker's "vision" of our actual cities today.

But it remained for the producers of "Star Wars" to depict the eternal battle raging in our galaxy between "The Force", and the evil destructive demons who constantly threaten.

No doubt the many "UFO" sightings throughout the world have whetted the appetite of the public to know more about these curious "lights in the sky".

And so, a new interest has developed among film and television viewers alike to see the great Sci-Fi Films of the past as well as the present. *"Close Encounters of the Third Kind"*, and the new *"Meteor"* will sustain this interest until a new "Star Wars" bursts upon the screens of the world. But we must never forget the year 1863 when Jules Verne was writing about the wonders of the universe. And, as far back as 1650, de Bergerac wrote "A Voyage to the Moon".

Science-Fiction Film Festivals and Motion Picture Revivals, indicate just how much impact "one" fabulous success can have. Lines have formed around the blocks, and the sellout signs surfaced at re-showings of Sci-Fi classics, such as "War of the Worlds", and "The Time Machine". And, with good reason. For only through "motion pictures" and "television" productions such as "Project UFO", and "Twilight Zone" can the imagination be tapped. What science may discover *"tomorrow"* is brought to life for our entertainment, *"today"!* ☆

"Mr. Spock" - Leonard Nimoy.

"STAR TREK - THE MOTION PICTURE"

"Captain Kirk" - William Shatner.

★★★★★★★★★★★★★★★★★★★★★★★★

U.S.S. Enterprise returns to duty

It has been confirmed that the U.S.S. Enterprise, most celebrated space ship of all time, has been returned to active duty.

While Star Fleet Headquarters would not reveal details of the highly-classified mission, informed sources indicated the Enterprise has been pressed back into service to counter an awesome and Earth-threatening development in the far reaches of outer space.

The mission, according to those sources, is certain to be the most spectacular ever undertaken by the famed Starship.

The Enterprise again will be commanded by Capt. James Kirk, who, it also was learned, has succeeded in reuniting his entire former crew, including his First Officer, the Vulcan Mr. Spock.

Prior to its departure from Earth, the Enterprise is being refitted with the latest, most sophisticated instruments and weaponry known to 23rd century space technology.

★★★★★★★★★★★★★★★★★★★★★★★★

Distinguished filmmaker Robert Wise has been signed to direct and William Shatner and Leonard Nimoy to star in the roles they created on television in "Star Trek - The Motion Picture." Produced by Gene Roddenberry, it will go before the cameras this summer as a major theatrical presentation with release in the summer of 1979.

Elaborate special photographic effects, utilizing new advancements in film technology, have been assigned to the Robert Abel Associates. Abel, along with Con Pederson and Richard Taylor, his associates who will work with him on "Star Trek - The Motion Picture," is recognized having pioneered techniques leading to many of the most spectacular film visual effects of recent years. Pederson was a special effects supervisor on Stanley Kubrick's "2001: A Space Odyssey."

The contributing, even increasing popularity of 'Star Trek' has become a show business phenomenon without precedent. It is all the more remarkable when one realizes 10 years have passed since its last show was filmed.

William Shatner will be playing Capt. James Kirk, skipper of the U.S.S. Enterprise, with Nimoy as Mr. Spock, the Vulcan Science Officer who is second in command, and Kelley as Medical Officer "Bones" McCoy. Also returning will be James Doohan, George Takei, Nichelle Nichols, Walter Koenig, Majel Barrett and Grace Lee Whitney.

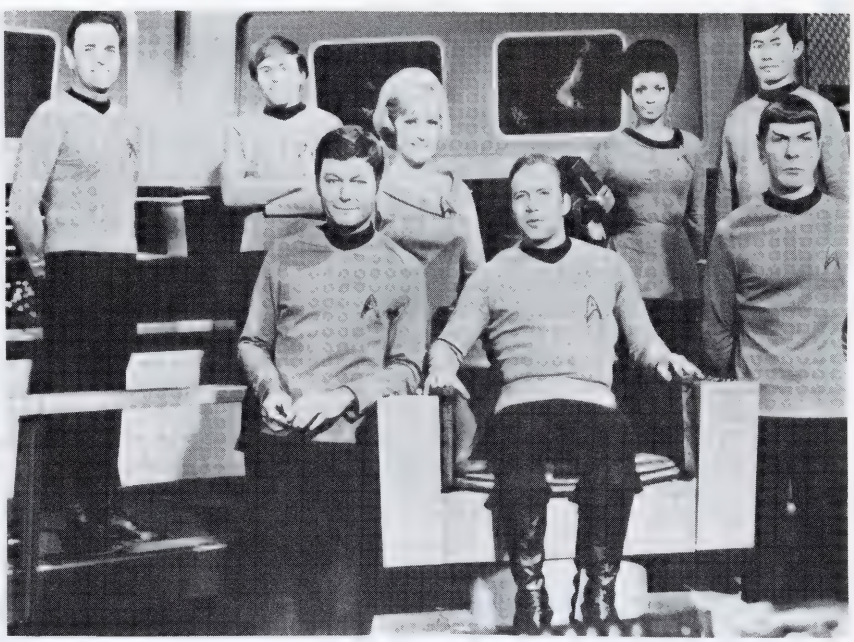
Among several players being cast in key, new roles is Persis Khambatta, former Miss India and a "Best Actress" award-winner in her native country. She will be featured in "Star Trek - The Motion Picture" as an exotic crew member joining the Enterprise from a distant planet.

"Star Trek" made its debut on NBC in 1966 and its final network appearance three seasons later in 1969. Since, it has added millions of fans in world-wide release and in syndication throughout the U.S. The series' 79 episodes have been seen in re-runs, often repeated several times to outstanding ratings, on more than 160 U.S. stations and have appeared in 51 other countries, in 47 languages.

Paramount's decision to film "Star Trek - The Motion Picture" was influenced in part by a persistent campaign waged by Star Trek fans, popularly known as "Trekkies." By letter, phone and in conventions across the country, they mounted a steadily growing movement for the show's return. ☆

"Scotty", "Bones" and Captain Kirk,

The crew of "The Enterprise".



STAR WARS

"Star Wars" - Sequel

STAR WARS, the movie that became a legend in one month after release!

The ominous Darth Vader.

Lucasfilm Limited begins the sequel to "Star Wars" this summer. The phenomenally successful "Star Wars" has once again proven the impact of a boxoffice Hollywood motion picture hit is world-wide.

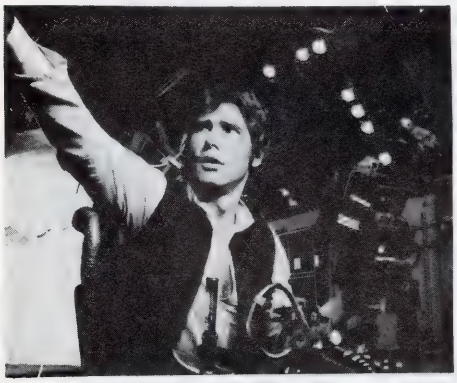
Ever since this fabulous science fiction film achievement, film producers around the world have been made aware of the vast audience potential for a motion picture that people really want to see.

The screenplay for the sequel has been written by Leigh Brackett for Producer Gary Kurtz. The screenplay is based on the second in a series of twelve stories from the "Adventures of Luke Skywalker" by George Lucas. Brackett is well known for her science fiction novels, as well as her screenplays for "The Big Sleep", "Rio Bravo", and "Hatari".

The new film will be directed by Irvin Kershner, who has just completed the Jon Peters production of "Eyes".

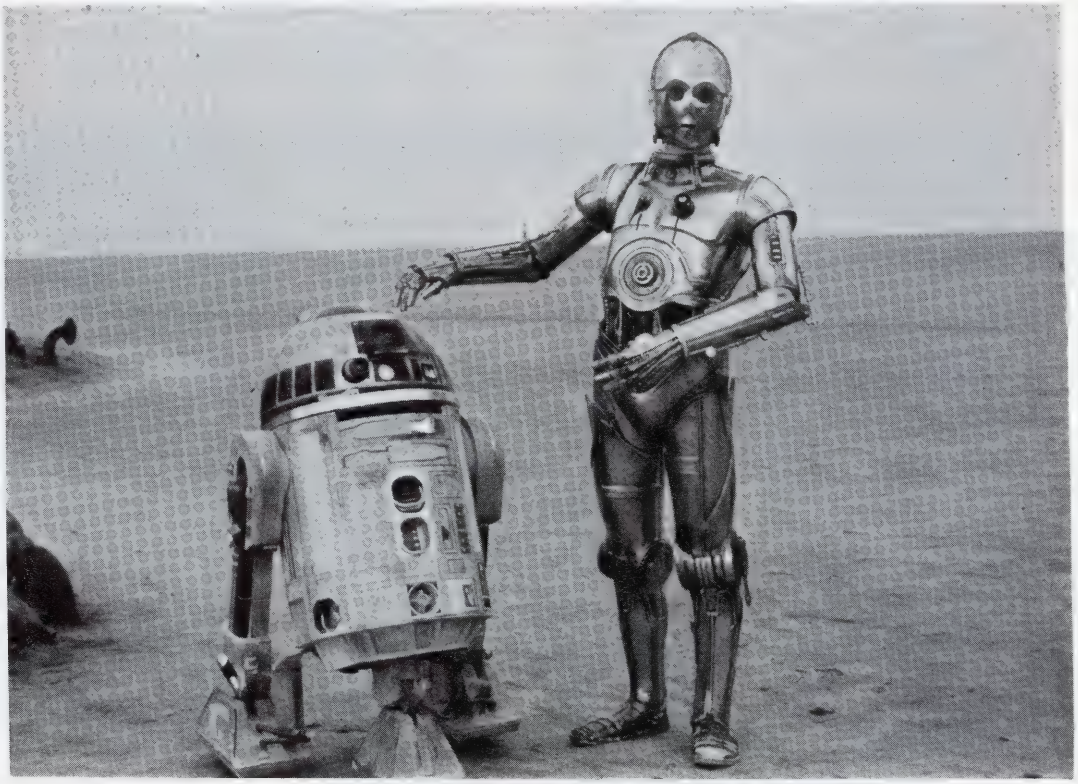
Movie fans the world over will be delighted to know that the "Star Wars" sequel returns Mark Hamill, Harrison Ford and Carrie Fisher to their starring roles as "Luke Skywalker", "Han Solo", and "Princess Leia". They will go on location in Europe and Africa for this film venture.

"Star Wars" is being set for a summer campaign, as theater owners are requesting the return of the film because theater audiences are asking to see the boxoffice bonanza again and again.



Mark Hamill – "Luke Skywalker"

The cast of " Star Wars."



See-Threepio and Artoo-Detoo are on Owen Lars' homestead on Tatooine.

Stars Wars makes movie history

World-Wide Research for suitable location

When any motion picture takes off at the boxoffice like "Star Wars" shattering all boxoffice records in its blazing trail of success, it is only natural that everyone tries to understand why. And some of the men who worked on the movie have come up with their own personal views.

Take George Lucas, who wrote and directed "Star War", for example.

"True Credibility" is the reason "Star Wars took off!" And, then he explains, "The trouble with the future in most futuristic movies is that it always looks new and clean and shiny. What is required is *true credibility* in a *used* future."

Speaking quite candidly, Lucas continues, "The Apollo capsules were instructive in that regard. By the time the Astronauts returned from the moon, you had the impression the capsules were littered with weightless candy wrappers and old Tang jars, no more exotic than the family station wagon."

Explaining his view on the secret of "Star Wars" incredible success, Lucas continues, "Although "Star Wars" has no points of reference to Earth time or space, with which we are familiar, and it is not about the future but some galactic past or some extra-temporal present, it is decidedly inhabited and used time and place."

To those who might question why all the various gimmicks were not explained in the movie, he answers, "We don't explain everything. All the hardware is taken for granted."

No expense was spared in scouting the perfect locations for the scenes in "Star Wars". Finding a setting that looked like it might be found on another planet in another galaxy was no easy assignment. The vast research included a world-wide exploration. All the deserts of America, North Africa and the Middle East were explored. The movie location on another planet in another galaxy called for a dry and arid desert landscape with limitless horizons. Finally the perfect location was found in Tunisia.

March, 1976, a "Star Wars" production unit and cast descended on Tozeur, a small oasis situated in Southern Tunisia. This is where North Africa and Arabia meet, and the Sahara Desert begins. Eight weeks were required to turn the desert and towns into another planet by the crew. Actual filming began on the Chotte el Djerid, near Tozeur in Tunisia. "Chotte" means "salt lake" in Arabic. And, this was an arid, dried-up wasteland. Dotting the landscape there were occasional palm trees and all around the bare smooth desert reflecting the sun's rays from its myriad streaks of white salt.

Initial sequences in "Star Wars" take place on "Tatooine" -- a planet in another galaxy. And, the young hero Luke Skywalker (Mark Hamill) lives in a unique homestead -- a series of underground caves which he enters through a huge hole in the ground.

Sand Dunes of the Tunisian desert just a few miles outside Nefta were also used. Several sequences were filmed against the rocky grandeur of a volcanic canyon outside Tozeur before the cast and crew moved on to Matmata, one of the most unusual towns in the world.

Matmata is mostly inhabited by "troglodytes" -- people who make their homes in caves cut from the sides of the crater-like holes in the ground. These craters dot the landscape, much like craters on the Moon.

These unusual underground homes developed not so much as a defense against possible enemies, but as a means of protection from the weather. For here the weather shows its inhabitants no mercy; it is scorching hot in the summer, and bitterly cold by contrast in the winter.

The typical Matmata home consists of an open central hole, 25 feet in diameter. Often the hole is surrounded by parapets. In this way, there is shade from the sun and protection from the wind. The only entrance is by a gently sloping ramp through a tunnel. There is a small courtyard, and usually two rooms -- or caves -- complete with niches and recesses acting as shelves, seats and beds.

George Lucas explains, "We filmed sequences at Matmata in the depths of Hotel Sidi Driss, which is larger but still typical of the local residents dwellings. In "Star Wars", the hotel is seen as the interior of Luke Skywalker's homestead."

After two and a half weeks' filming in Tunisia, "STAR WARS" cast and crew flew over to London, England where they went to EMI, Elstree Studios for fifteen weeks of filming the more futuristic appearing Imperial Death Star satellite sequences. The innovative "special effects" that kept audiences on the edges of their theater seats were compiled in Los Angeles during a year of post production work. Second unit movie teams did filming on location in Death Valley as well as Guatemala. ☆

"STAR WARS" already the highest grossing picture in U.S. history is on its way to breaking the highest-grossing picture records around the world now. When it opened in Paris, one million people went to see it. The London opening was a fabulous success, and the London Discotheques have been playing the music for months. The London Evening News ran a newspaper serialization, studded with photos to boost circulation. "Star Wars" merchandising has become a big business. Books, magazines, and music have all joined forces to keep the world "Star War" conscious. A new surge of popularity for Sir Alec Guiness has catapulted him into a cult hero. Guiness admits, "It's a fun movie, but some spooky stuff has crept in. People are taking it too seriously, and I wouldn't encourage that altogether." And then he adds cautiously, "I do believe that something like the force exists. But not as expressed in Star Wars."

Artoo Detoo, the heroic little robot of "Star Wars" has become a movie hero in his own right.

"Star Wars" records and concerts have become popular, triggering a whole new wave of popularity for the Science-Fiction books, magazines, as well as serious studies on UFO's.

Above all the film has proven once again that good movie entertainment will find a box office return around the world. ☆

The "Meteor" Magicians

. . . a look at special effects

by Gary Crandall

On the sound stage it's about the size of a beach ball. But on screen it will become an awesome 5 mile-wide monolith hurtling through space to destroy the earth.

The star of "Meteor" is a 3 foot, 13 lb., plastic-foam replica of the real thing. The rocket satellites which are the Earth's only defense against annihilation are actually tiny models the size of a large toy. However, when all these innocent looking play-things are filmed against a blue screen, then recombined to other images with the technical precision of an optical printer, the movie viewer will feel his heart jump and his knuckles turn white with concern for the earth's survival.

Based on an actual study made at M.I.T. about the possibility of such a collision, and what might be done to prevent it, "Meteor" has an air of authenticity that keeps it credible.

Fresh from their success as "King Kong's" visual effects creators, the Frank Van Der Veer people are the ones responsible for readying the new star for its cataclysmic encounter with Earth - all to take place at their compact headquarters in Burbank. In the film the 5 mile-wide meteor will travel 93,000 miles an hour toward greater metropolitan Earth. But because filming actual meteors in space is difficult at best (lighting, camera speed, location problems, etc.), the feat is being accomplished by toying with our assumptions of normalcy.

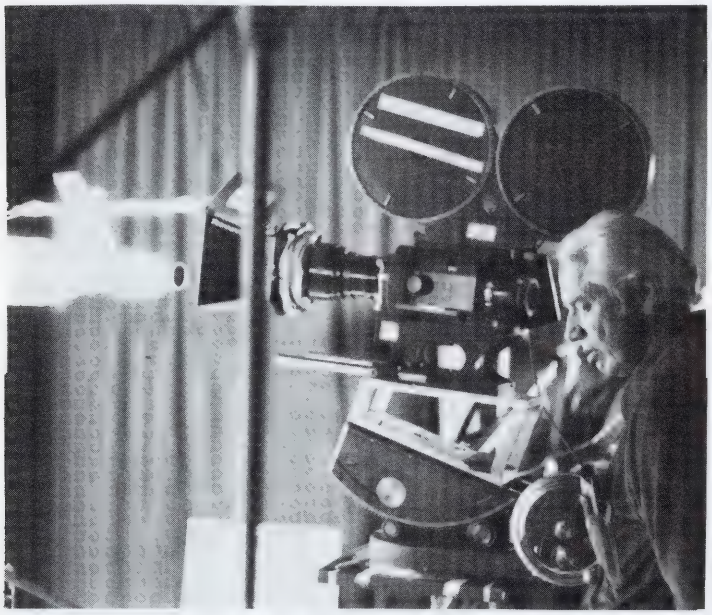
Director Ronald Neame sets up a shot for METEOR. Neame has been in the film industry since the age of 14. His credits include "The Poseidon Adventure" "The Horse's Mouth", "Tunes of Glory", "The Prime of Miss Jean Brodie", and many others.

As one special effects wizard puts it: "People don't realize how much they've been fooled. If we went through the picture, scene by scene, people would be amazed by what was real and what was not real."

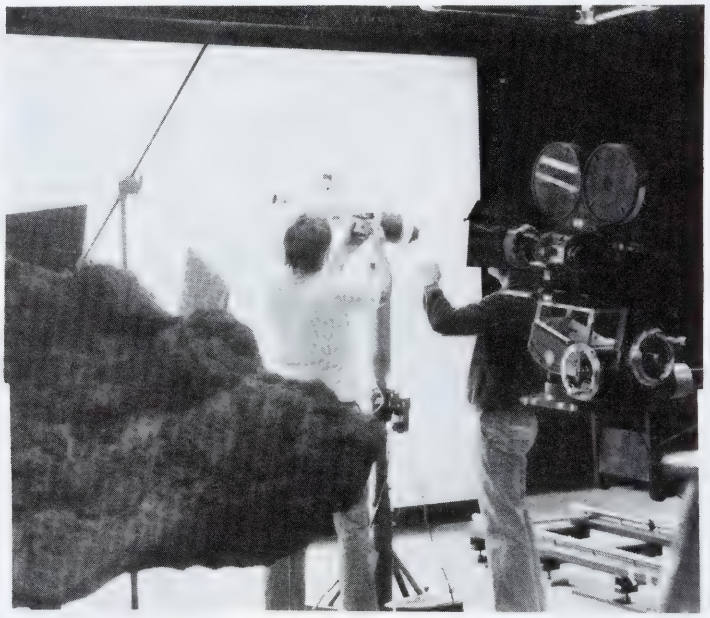
One particularly fascinating effect at the Van Der Veer studio is the re-creation of a distant galaxy. Up close it is deceptively simple - a small swirl of steel-wool and cotton with what looks like powdered sugar sprinkled on it. It appears to be no more than a moldy Christmas wreath. But as the studio lights dim and phosphorescent lights cast an eerie hue over it, suddenly a swirling galaxy of stars emerges. It is indeed magic - no less awe-inspiring than the real thing and one can hardly wait to see it projected on a larger-than-life screen.

This particular "galaxy" is only 3 feet across, but some models are much larger even though they are still classified as "miniatures". For "The Towering Inferno" (for which the Van Der Veer studio also did the visual effects), the model of the central skyscraper was built 70 ft. high - a hefty building in itself. It was necessary to make it that large in order to register sharp detail. When it was photographed and overlaid on a blow-up of the actual San Francisco skyline it would then appear as a building hundreds of stories high, and makes a stunning establishing shot for the film.

The stage in Burbank where all this takes place is no larger than a palatial living room. In it is a long track for the camera dolly, a flying boom operated by motors for precision control, assorted lighting equipment and the all-purpose



Frank Van De Veer preparing to film some special effects for Meteor. The spacecraft model on the left is in front of a blue screen which will "drop-out" the appropriate background to be added later.



The Frank Van De Vere Studios in Burbank where the the magic illusions are created. In the foreground is the mini sized meteor (made of foam) that will wreck havoc on the screen.

blue-screen backdrop. This blue-screen has a special type of translucence that "drops-out" when filmed and is later laid in with other scenery. The sophisticated camera system permits a sort of free-form action around the miniatures. In effect, the cameramen can "fly" their cameras for these scenes and get very realistic footage, of say, a meteor in flight. Even the fairly recent "2001" did not have this type of control and the spaceship moved only in straight lines.

It is extraordinarily long and painstaking work to create such illusions. Sometimes only 25 to 50 feet of special effects film can be shot per day. This compares with the 3,000 to 4,000 feet of film per day that can be shot with actors doing live action. And even then the frames for visual effects must be married with several other generations of footage to come up with the completed print. The complex optical printer is the modern crucible through which the special effects film is transformed.

To add to the range of possibilities, the director can alter the background of a completed shot if it doesn't seem suitable when screened. A matte can be painted and overlapped with the help of the optical printer to create an entirely new setting. Clouds hastily shot from the studio parking lot can be layed in to give the sky more aesthetic punch. Sometimes scenes are shot on location with a piece of blackout glass set in front of the camera, the proper backdrop to he added later.

Working on "Meteor", the creative juices were first triggered by a storyboard - a series of drawings illustrating what the production wishes to achieve. These concepts are then reviewed to see what can best be achieved given the budget, time schedule and equipment available. Flexibility is the keynote and several alternatives are looked into before production begins.

The $16 million production of METEOR includes this to-exact-scale set of the U.N. Security Council Chamber with a replica of the world-famous mural that decorates its wall.

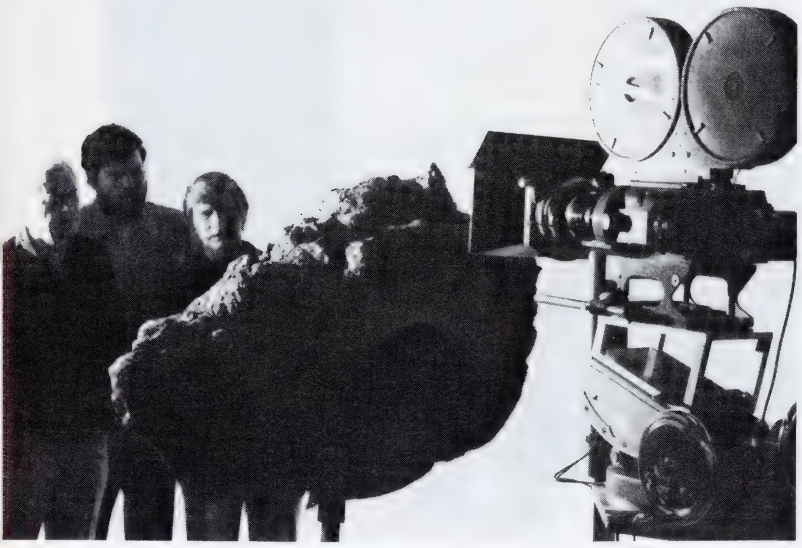
Special effects can often amount to $3 million of a $10 million budget. But all agree it is worth it in order to give the film that added dimension. As Dino De Laurentiis told Van Der Veer about the effects in "King Kong": "If we can get a better picture, I don't mind spending the money."

As the only important result of filmmaking is what ultimately flickers on the silverscreen, tricking the eye is the basis for special effects work. In "Meteor" a giant tidal wave will engulf Hong Kong. To create this illusion our perceptions of *city* and assumptions of *wave* are played on to the fullest. As we can all relate to the size of a city, when we see one being engulfed on screen by a wall of water we tend to assume it is a very large wave rather than a very small city. But special effects wizards have toyed with our minds. Using a wave only a few feet high, filming it in slow motion to get the effect of mass, and then unleashing it on a city the size of a doll-house we have a filmic tidal wave overwhelming Hong Kong.

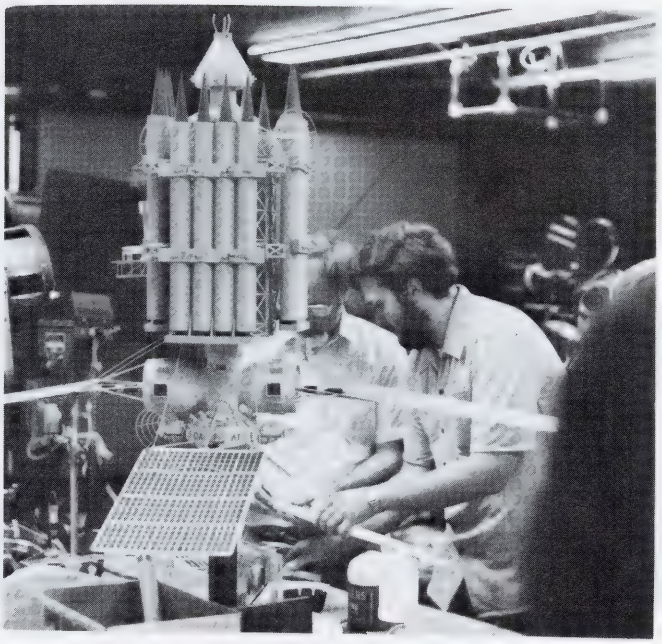
Similar illusions are created with such diverse methods as painted mattes, foreground plates, optical cameras, animation and every conceivable gimmick ingenious minds can dream up. The best effects people seem to combine technological knowledge with a vivid imagination.

Stunning visual effects have made Space and Epic films the top drawing cards of current cinema. The recent Academy Awards showdown between "Star Wars" and "Close Encounters" for special effects is indicative of the sophistication films have reached today. This is, indeed, their Golden Era.

As directors keep asking for more apparently impossible things, the technical skills and imaginations of special effects will be called upon to conjure these mists of illusion. And we, the movie-goers will go home goggle-eyed and giddy for the experience. ☆



The star of " Meteor," a plastic foam replica of the real thing, is scrutinized on the set by special effects crew, Frank Van De Vere, Ralph Gordon and Don Cook.(l to r)

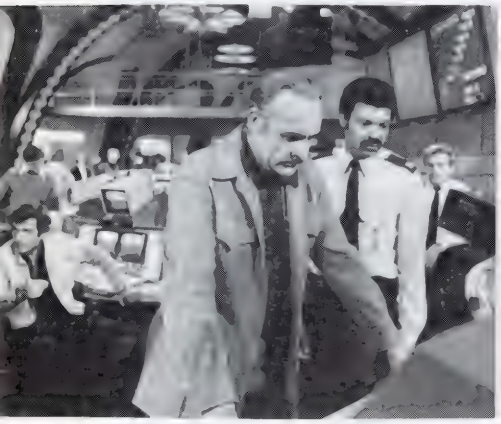


PETER THE GREAT, the Russian rocket satelilite which plays a vital role in "Meteor" is prepared for filming by Barry Nolan and Ralph Gordon (l to r)

Natalie Wood portrays a Soviet scientist and interpreter for Russian astrophysicist Brian Keith. They have come to the U.S. to join forces with NASA in an effort to deflect the meteor.

Portraying the wife of astrophysicist Sean Connery, actress Bibi Besch reflects concern about the impending collision in METEOR.

Sean Connery, one of the major stars of METEOR, peers through the wreckage wrought by a splinter from the approaching fireball.



Sean Connery producer's and director's first and only choice for the key role in METEOR. They wanted a virile, aggressive man, with lots of authority.

"Behold, Yon Meteor!" Brian Keith, Natalie Wood and Sean Connery in a scene from the upcoming epic - METEOR.

Three astronauts are rocked by the force of the meteor's path. The astronauts are played by John Findlater, Allen Williams and Paul Tulley.

As splinters of the approaching meteor strike the earth, astrophysicist Dr. Paul Bradley (Sean Connery) is called upon to stave off disaster.

"Gee, it looked great on paper" - Based on an actual study made by M.I.T., the plot in METEOR revolves around an attempt to deflect the hurtling meteor with rockets. Sean Connery and Karl Malden seem dubious about the success of the mission.

A versatile and inventive actor, Martin Landau plays General Adlon - military head of Project Hercules - who is dismayed to see Soviet scientists enter his top secret command center. He expresses his concern to NASA officials Sean Connery and Karl Malden.

George Pal Conquers Film Worlds Past and Future

by William Hare

In a movie industry becoming increasingly marked by specialization, George Pal has carved a unique imprint.

Excelling in the realms of puppeteer, cartoonist, animator, producer and director, Pal amply embodies the definition of "jack of many trades and master of all."

A native of Hungary, the multi-faced Pal was born in the tiny town of Ceglad to parents who were performers in a traveling acting troop. He was raised in Budapest, where he developed an early interest in drawing. Young Pal not only enjoyed drawing cartoons, but displayed a keen interest in architectural design as well, which led to his obtaining a degree in architecture.

As is often the case in success stories, a temporary setback was converted into a eventual triumph when Pal, subsequent to graduating with an architect's credential, discovered that there was nothing to build in the Hungary of that period.

The congenial, soft-spoken Pal related how temporary disadvantage was turned into advantage for him in his Paramount Studios office the other day.

"Fortunately I could draw well and in Hungary, if you wanted to become an architect, it was necessary to have a background as a carpenter or a brick-layer for at least a year. So, I decided that i could become a carpenter and that this would supply me with good insurance," Pal explained, "so I spent the extra year and became a carpenter. It was a decision I never regretted because it benefitted me greatly later in life. I think it is a good rule to learn a trade before you become a designer like an architect because you develop a knowledge of materials.

"At that same time I was interested in animated cartoons and I made some commercials in that form. But then, after awhile, animated cartoons were not enough. I wanted to use a three-dimensional approach and my experience with wood helped me a great deal to design the puppets and actually put flat animation into third dimension. That is the way that the puppetoons were born because flat animination was insufficient and the experience I received in carpentry aided me enormously. So, if you learn something constructive there is always a place in your life in which it will prove helpful."

By the mid-1930's Pal, still in his twenties, had gained great distinction throughout Europe with his ingenious puppetoon animations, producing such successful vehicles as "On Parade" in 1936, "What Ho! She Bumps" in 1937 and "Sky Pirates" in 1938.

After moving around Europe a great deal, proceeding from his native Hungary to Berlin, Prague, and Paris, Pal eventually settled in Eindhoven, Holland, where a studio was placed at his disposal.

"We had something like sixty to seventy people working at the Eindhoven studio which made it the largest facility of that kind at the time," Pal recollected. "I had done an advertising film for Phillips Radio and, when I had encountered problems trying to produce a ship made out of glass in Paris and could not seem to find a good glass factory, the Phillips people suggested that I come to Eindhoven where the big Phillips factory was located.

PAL TODAY -- George Pal was recently honored by The Academy of Science Fiction, Fantasy and Horror Films for his science fiction classic "The War of the Worlds."

So I moved my base of operation to Holland and Phillips kept me busy doing advertising films so I was able to keep grinding out lots of puppetoons. We also produced films for Great Britain in which we would shoot the film in our Eindhoven studio and have the sound dubbed in London."

The puppetoon concept involved a major step forward in the animation process through its unique stylization. Pal explained the process involved.

"I came from a modern school and believed in basic design. That is why we designed our puppets actually very simply, with round heads and stubby little noses. Also, it was less expensive that way, an important factor since the budgets for our commercials were limited," Pal related. "The invention of puppetoons was that you made a series of heads, all with different expressions. It is true that it costs considerably more to make a head than to draw one, but once you made it the advantage of this puppetoon system, which is my patent, is that you can use it over and over again, not only at one angle, but at every angle. The same thing also applies for legs. For instance, for a walking leg, we usually made twenty-four different pairs in varying positions. That way we could use them repeatedly.

"I like the puppetoon system very much. I wish we could still make puppetoons, but it is just impossible to do economically. Unfortunately the short subject has become a stepchild of the industry. The theater owners will hardly pay any more money for shorts than they did thirty years ago. It's a shame. I serve on the Motion Picture Academy board selecting and voting on shorts and there is such a tremendous shortage of them. Disney does not make anymore cartoons and neither does Walter Lantz. Occasionally somebody develops an idea and makes a cartoon. Some of them are good, but they are mainly inferior to the old crop because they don't have enough money to properly make them."

With Pal achieveing great distinction in Europe with his puppetoon concepts it was only a question of time before Hollywood beckoned. Paramount Studios brought Pal to Hollywood in 1940. He opened his own independent studio in Hollywood and made puppetoons there until amost the end of World War Two. During the war he made many training films for the Army, Navy and Signal Corps.

"The puppetoon technique lent itself very well to training pictures," Pal revealed. "For instance, we made the actual D-Day landing with a puppetoon technique, using miniature PT boats and ships and showing how they were supposed to land. We had the invasion on film about a year before it was

actually carried off."

While in the midst of turning out successful puppetoons for Paramount during the war period, featuring the Jasper series, which included the 1944 release "Jasper Goes Hunting" and "Jasper's Close Shave" one year later, Pal received a special Academy Award in 1943 for discovering a new technique for animated films.

The inventive Pal's technique combined animation with live action in which the musical contributions of Woody Herman's and Duke Ellington's orchestras were combined with the action of puppetoons.

After achieveing great success in the animation field, Pal then dawned a new role, that of producer of feature films. Three of his movies secured Oscars in the special effects category, the 1950 release "Destination Moon," the 1951 film "When Worlds Collide," and the 1953 classic "War of the Worlds," all futuristic science-fiction epics which further imprinted the named of Pal as synonymous with creative originality.

" 'War of the Worlds' was an unproduced property owned by Paramount. It was acquired in 1926 for Cecil B. DeMille. Many people had worked on it through the years and something like $200,000 had been spent on it but it had never been made," Pal recollected. "The funny part is that when we started shooting, a lawyer from the legal department walked onto the sound stage and told us that we were in trouble. I asked him what was wrong and he told me that when Paramount purchased the property there were no talking rights and that as such the studio did not own those rights. I told him not to worry and suggested we call the agency for the H.G. Wells estate. The agency was very reasonable and for a few thousand dollars we obtained talking rights and kept on shooting.

"The shooting schedule for 'War of the World' was something on the order of thirty-five days. The special effects, of course, took a long time. Gordon Jennings did the special effects and won an Oscar. Unfortunately, however, he passed away a few weeks before the Academy Award Presentations. Gordon was a wonderful man and did a beautiful job. An interesting footnote is that Gordon was up for an Academy Award for his special effects work on

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NEW PAL BOOK PUBLISHED

Pal's colorful career has been recently encompassed in a profusely illustrated volume, "The Films of George Pal," published by Barnes Company and currently available at leading bookstores.

PAL AT WORK -- George Pal (left to right) directing sequences of the film "Seven Faces of Dr. Lao," which he also produced. He is shown giving instruction to performers John Ericson and Barbara Eden. Photo 2- **Pal reviews details from the film's shooting script with L to R- actors Ericson, Noah Beery Jr., and Tony Randall.** Photo 3- **Pal instructs actor Arthur O'Connell.** Photo 4- **Pal is shown with Tony Randall.**

HAPPY BIRTHDAY, BARBARA -- Producer-director Pal surprised star Barbara Eden on the set of "Seven Faces of Dr. Lao" by presenting her with a birthday cake as John Ericson and smiling crew members look on.

'Samson and Delilah' the year that my picture 'Destination Moon' won the honor. He thought he was robbed and I agreed with him because our special effects were not as professional as were his in 'Samson and Delilah' but the Academy membership apparently felt that our effects in 'Destination Moon' were more novel and I believe that was the reason we won. But out of that little bit of animosity developed a very deep friendship between myself and Gordon and we worked beautifully together."

By the time the late fifties emerged it was time for the enterprising Pal to confront a new challenge and move into a director's chair, which he did with distinction with the 1958 release 'Tom Thumb," which he both produced and directed, and which won an Oscar in the special effects category.

"The idea for 'Tom Thumb' was probably fifteen years or so in preparation, but we finally succeeded in making it," Pal said. "Our original conception was for 'Tom Thumb' to be a little puppet, but suddenly we hit upon the idea of making him a live person. Tom Thumb, the dolls, and the little toys in his room would combine with a live person, little Tom Thumb. It proved to be a good move reducing actor Russ Tamblyn to six inches."

Pal followed on the heels of his 'Tom Thumb' conquest with "The Time Machine," a 1960 release which he both directed and produced. Having secured considerable success with the H.G. Wells science-fiction novel 'War of the World,' Pal turned his attentions to a master work by another distinguished science-fiction author, Jules Verne, to achieve another triumph of originality with "The Time Machine."

"It took me about eight years to get 'The Time Machine' on the screen," Pal said. "It took us about a year to develop because it involved a difficult script to produce. When David Duncan finished the screen play and I had finished a good deal of designing and drawing in connection with the project, I was able to make my presentation, but there were no takers. Everyone thought that a picture involving traveling in time was ridiculous. I was fortunate in that we had just finished making 'Tom Thumb' in England and when I came back and showed the pictured to Sol Siegal, who was then head of MGM Studios, he asked me what other projects I had in mind. I told him I wanted to make 'The Time Machine' and he said to go ahead.

Otherwise, I don't know if I would have ever succeeded in getting it on the screen."

Pal's next challenge was into the realm of Cinerama for the 1963 spectacle "The Wonderful World of the Brothers Grimm," which he produced and directed.

"That project encompassed around six or seven years in production. The only reason it got off the ground was because MGM and Cinerama made a deal to produce pictures which told a story," Pal explained. "I was assigned because I always like to pioneer and do things differently and I investigated the entire Cimerama process. If I could see the prospect of a story told on that huge curved screen then I would go ahead. A number of major directors--I understand George Stevens and William Wyler among them-- turned down opportunities to make a picture in that process. They thought that Cinerama was good for travelogues but that it was impossible to tell a story on a screen that big.

"I spent about a week screening Cinerama films and then we made some tests. I decided that the process would work within the framework of a story if one utilized a simple method of telling stories on three screens. One would have to play a scene in one panel and then move on to another and tell a story there. Or cross over quickly. But one can't compose as a whole. It is necessary to compose to the three panels.

"After I made 'The Wonderful World of the Brothers Grimm' they made 'How The West Was Won,' but we actually developed a system on how to do a picture in Cinerama with a story."

In conclusion Pal was asked to comment on recent trends demonstrating a popularity resurgence in the science-fiction futuristic genre as exemplified by current box office bonanzas "Star Wars" and "Close Encounters of the Third Kind."

"I feel that science fiction and special effects constitute as major a star vehicle as a star personality. Lots of science fiction films have been made without stars and have been successful because they had either an important science fiction theme or interesting special effects so that personalities were not as important as the theme or effects," Pal exclaimed. "People like to see make-believe and fill in missing details for themselves. 'Star Wars' is basically a very sound story, but it's a simple story and there are not big stars in it with the exception of the Alec Guiness role. We did not have big stars in either 'War of the Worlds' or 'The Time Machine.' 'War of the World' was one of Gene Barry's first pictures and 'Time Machine' was Yvette Mimieux's first film while Rod Taylor, who starred with her, was not an established personality at the time."

As a futuristic film-maker Pal was then asked if he believed in the concepts of UFO's and extrasensory perception.

"I happen to be a great believer in both theories," Pal quickly responded. "I believe in ESP because of personal experience and UFO's in that I have talked to scores of people who told me that they had seen flying saucers and I believed many of their accounts. All one has to do is take a look at the heavens to discover that there are innumerable stars. It would be narrow-minded to believe that we are here by ourselves when there are so many stars, suns and planets visible above us." ☆

FINAL INVENTORY -- George Pal makes a final inventory of his puppetoons at his Eindhoven, Holland Studio prior to his next destination, Hollywood's Paramount Studios.

WONDERFUL WORLD OF PAL -- The figures constructed by the inventive Pal were used in the sequence "Cobbler and the Elves" from the MGM - Cinerama Production "The Wonderful World of the Brothers Grimm" which was produced and directed by Pal.

The Special Effects Genius of Gene Warren

interview with Robert Kendall

Gene Warren, one of the busiest special effects production men in Hollywood took time out of his tight schedule the other day to talk with me about various facets of his interesting career.

"How long have you been President of Excelsior Productions?" I asked Mr. Warren, as he sat behind his desk in his Hollywood office.

"We've been in business for a decade," he explained, "and before that I headed two other production companies."

Leaning back in his chair, he relaxed between interruptions of the phone call, and an artist who consulted with him briefly.

"I've worked at various times as producer, director, studio production head and even as writer on some projects," he smiled, "and I enjoy every phase of film production."

"How did you begin in the business?" I asked curiously.

"I started as a background artist for John Sutherland Studios" he explained, "and then I went to work for George Pal as an animator. Next I went to work with John Rabin with Studio Film Service on the Ziv Lot."

"And what films were you involved with?"

"There was the film "Kronos" which was revived recently, and "Monster From Green Hell"--where there was a fight between a monster-size beetle and a snake."

"How can you do something like this?" I asked curiously.

Gene Warren leaned forward, and explained, "You create an animated puppet. And, then you put it in a miniature set and do your animation in a process plate."

He explained further, "It is the coordination of sound effects, action and special effects that creates the impact on film."

"I did a couple films for Roger Corman, and then diversified by going into the toy business for awhile. Then, we did a motion picture called "Twonky" for Arch Obler, about a TV set that came alive. But we really got going in 1959 when we started our Projects Unlimited. I ran into George Pal on the street one day and he wanted to know what we were doing. George Pal mentioned he was doing the movie "Tom Thumb" for MGM, and told me to call him about this production. I went over to Metro to speak with him about *"Tom Thumb"* and found this film was loaded with animation. We went to work on this picture, and later he wanted me to work with him again on, *"The Time Machine"*. . ."

must formulate its budget in relation to the total film budget. There are many ways to create special effects. Generally we have operated on modest budgets. The exception of course was the very costly motion picture, *"The Wonderful World of the Brothers Grimm"*. Much of this big budget was eaten up quickly because this film was done in 3-strip film. Three projectors

Rod Taylor, dynamic star registers shock and surprise in a scene from "The Time Machine."

"I really enjoyed (that film), "The Time Machine"," I told him, "how did you create that fantastic future city?"

"We used mats and minatures for the futuristic city (in "Time Machine"), Warren explained, "The time travel was accomplished through animated paintings."

"When you looked at this film project at the start of production how did you determine how difficult or how expensive it would be to create those fabulous special effects?"

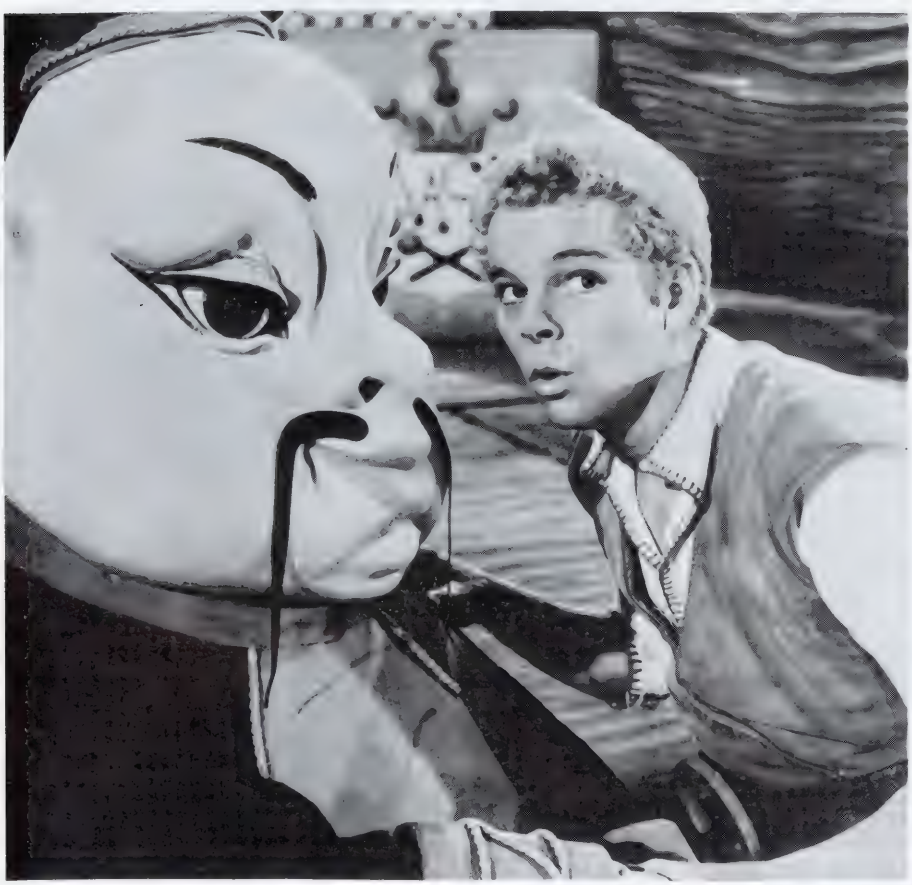
"The "special effects" department operate in Cinerama with 186 degree angle. The projectors had haw-tooth edges where the picture blended when it was projected on the theater screen."

"How does Cinemascope work?"

"Cinemascope is 70 mm . . . they gave up 3-strip film such as Cinerama used and developed a wide-angle lens which is currently used."

Reflecting a moment about some of his exciting special effects achievements, Gene Warren recalled, "We did some film for the NASA Space Agency. JPL did a couple of the Mariner Shots --

Yvette Mimeaux meets an unusual creature in her journey through time in "The Time Machine."



"Tom Thumb" starring Russ Tamblyn based on the beloved fairy tale of the Brothers Grimm was produced and directed by George Pal for MGM release....special effects by Gene Warren.

20 minute films to show them traveling in space. In our studios we did some shots of earth from the moon. Later, we saw the "actual" shots of earth from the moon, and we were happy to see that our studio shots compared very favorably with the real thing."

"What do you think is the most important factor in the creation of special effects?"

"That is a very difficult question to answer," Warren smiled, "I get sample film from all over the world. Some of the film is sent to me by people who are looking for jobs, and want me to see what they can do on film in creating special effects. There are so many ingredients to look for. First, I evaluate the technical phase of the special effect. Secondly, I analyze the creative aspect. Third, I analyze if the person is an observant person. And fourthly, I must determine if the person who wants to do special effects professionally can translate life into bigger than life events."

"What was your biggest "*special effects*" challenge?"

"Creating some Dinosaurs for an independent film called "Dinosaurs"," he recalled. "It was a pre-historic movie."

And then he spoke of a difficult commercial being created for the Japanese television screens. "We are doing a commercial for Tachi Air Conditioners, and we've worked on it two months. We are creating this commercial with a gimmick we call "Image 2". Everything is put on the original negative. And, it has a Split-Mirror backed up many times to create a unique special effect. Two months of work for a 60-second commercial. We begin the commercial showing several objects flying through space. And, then the Blueprint comes to life, depicting the creation of the air conditioner."

"And what other projects are you currently involved with?"

"We're presently at work on thirteen one hour episodes of "The Man From Atlantis", he enthused, "and we've enjoyed consisently high ratings."

In spite of his remarkable record of achievements, including an Oscar for the magnificient movie, "The Time Machine", Gene Warren is a modest man who would prefer talking about technical aspects of his trade, rather than recount the many movies and television shows for which his own brand of genius has contributed to the special effects, which made the films so interesting.

After thanking him for taking time out for the interview, I asked Warren's secretary for a list of Gene Warren's "special effects" film credits. She handed me the list, and as I read the names of the fascinating movies on which he worked I realized Warren's contribution is vast. ☆

CLOSE ENCOUNTERS of the Third Kind

by Robert Kendall

Writer-director, Steven Spielberg, director of "Jaws," considers his new film "Close Encounters of the Third Kind," to be the most difficult and challenging film of his career.

Jimmy Carter, President of the United States, from the official UFO report submitted when he was Governor of Georgia, stated, "It was shortly after dark and ten or twelve men all watched it. It seemed to move toward us, then partially sway, then return, then depart. It was bluish. . then reddish. . luminous, not solid."

And then, Gordon Cooper, astronaut at the UFO conference in New York commented, "Intelligent beings from other planets regularly visit our world in an effort to enter into contact with us .. NASA and the American government know this and possess a great deal of evidence. Nevertheless, they remain silent in order not to alarm people . . .I am dedicated to forcing the authorities to end their silence."

But from the "Condon Report" submitted to the United States Air Force by the Air Force scientific team headed by Dr. Edward Condon of the University of Colorado in 1969, we read, "No direct evidence whatever of a convincing nature now exists for the claim that UFOs represent spacecraft visiting Earth from another civilization. . .Our general conclusion is that nothing has come from the study of UFO's in the last 21 years that has added to scientific knowledge."

The pros and con comments have fueled a fascinating controversy regarding flying saucers. Estimates tell us that more than 15 million Americans believe they have seen Unidentified Flying Objects. Of these "shimmering lights", "glowing discs" or "pulsating spheres", did they originate outside our own solar system? Do they represent attempts by intelligent beings to observe and contact us.?

Steven Spielberg has produced a movie rooted in an awesome body of scientific data. And this "data" grows daily ever since the "mystery airships" were first "sighted" in the skies over Europe during the late nineteenth century.

Dr. J. Allen Hyneck, former director of Ohio State University's McMillin Observatory worked with Spielberg, as he became engrossed in the facts concerning UFO's.

Hynek became the leading UFO sleuth, when retained by Air Force officials to head Project Blue Book. He came to the project as a skeptic. But 20 years later, after investigating 12,600 reported sightings, he felt only the outer shell of a scientific breakthrough had been probed.

"About 95% of the UFO's turn out to be IFO's--Identified Flying Objects, such as advertising planes, Venus, or weather balloons," he later stated. It was the official attempts to dismiss the remaining 5% as hoaxes and hallucinations which disturbed him.

"How can hallucinations appear on radar, break tree branches and scare animals?" he asked. "How can they leave physical traces or stop cars? We're dealing with something far more complex than hallucinations or apparitions."

The sensationalism surrounding close encounters and the risk of public ridicule makes investigating UFO reports -- and "close encounters of the third kind" particularly -- extremely difficult.

"A person may not be reluctant to report to friends, or even to police, that he has seen a strangely behaving light," says Hynek. "But he has quite a different attitude when it comes to revealing a close encounter with a UFO, particularly if humanoids were involved."

The concept of extraterrestrial visitors is not as Improbable to many scientists as it is to the general public. They reason that since there are billions of suns in the universe, apparently capable of supporting planetary systems, it would be miraculous if we didn't share the cosmos with other life forms.

Eminent astronomer, Carl Sagan, expresses it this way: "I think there can be an enormous number of civilizations in our galaxy alone. I calculate roughly one million civilizations among the planets of the Milky Way, most of them more technologically advanced than ours." ☆

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Close Encounters of the Third Kind "

Air traffic controllers crowd around the radar screen to track an unidentified flying object in "Close Encounters of the Third Kind".

"CLOSE ENCOUNTERS OF THE THIRD KIND" is a breakthrough movie as it dares to go where no other film has ever gone before.

It is the youthful Steven Spielberg, 29, who wrote and directed "Close Encounters of the Third Kind" from his own original story idea. It is his first film since "Jaws", the screen's all time box office champ until "Star Wars" came along.

Richard Dreyfuss stars as Roy Neary, a power repairman whose sighting of a UFO sets up a chain of startling events that affect his wife, children, his job and his very existence. It is a role he wanted from the moment he heard about the story.

Francois Truffaut, famed French filmmaker, stars as Claude Lacombe, the French scientist who spearheads the worldwide investigation to crack through the mystery of UFO's.

Melinda Dillion plays the role of Jillian Guiler. She appeared in "Bound for Glory", and scenes from this film impressed Spielberg so much he cast her in "Encounters."

Teri Garr stars as Ronnie Neary. She played Richard Dreyfuss's frustrated wife in the film.

All during production, "Close Encounters" was wrapped in a shroud of secrecy. When the film finally opened, the critics were enthusiastic about the film.

The box office response has proclaimed "Close Encounters of The Third Kind" a huge hit.

Arthur Knight, in the Hollywood Reporter called it, "A terrific movie. A film of incredible power and intensity."

And Stephen Schiff, of the Boston Phoenix writes, "A mystical experience . . .The most moving spectacle in decades."

And Barbara Thomas of the Atlanta Journal called it, "An event . . .Colossal. . .Breathtaking . . . Mesmerizing."

'Truly, "Close Encounters of The Third Kind" is unforgettable, a dazzling display of imaginative movie-making at its best!" ☆

In Bombay, India, Steven Spielberg directed stirring scenes in which Francois Truffaut, searching for a solution to the mystery of the skies, observes thousands of Hindus chanting.

A dazzling display of imaginative movie-making"

Melinda Dillon and Richard Dreyfuss become allies in their search for answers after they had both witnessed unidentified flying objects in "Close Encounters of the Third Kind."

Director Steven Spielberg (right) goes over a scene from "Close Encounters of the Third Kind" with Richard Dreyfuss (far left), Francois Truffaut (center) and Bob Balabam (with beard).

Melinda Dillon as Jillian Guiler and Cary Guffey as her son, Barry, huddle together as something extraordinary takes place outside their home in "Close Encounters of the Third Kind."

Melinda Dillon as Jillian Guiler searches for her son.

The members of the "silence group" that has been searching for means of communicating with extraterrestial life await the moment that may signal the answer.

Richard Dreyfuss as Roy Neary, is on the verge of emotional collapse after having witnessed an unidentified flying object.

Hollywood's Great Science Fiction Fantasy Serials

More than forty years ago, Buster Crabbe as *Flash Gordon* conquered the planet Mongo while thousands thrilled on earth. It was the beginning of the space-fantasy serial craze that reached it's greatest popularity in TV's *"Star Trek."*

The scientific-fantasy magazines had gained an impressive foothold at the newstands in the early 1930s when *"Flash Gordon"* went into production in 1936. It was further enhanced by the wealth of sets available on the Universal lot at the time, the laboratory set of *"The Bride of Frankenstein"* and a giant idol of *"The Mummy"* being the most conspicuous appropriations. The ex-Olympic swimmer, Buster Crabbe was an outstanding Flash Gordon and from the Busby Berkeley chorus ranks, blonde Jean Rogers packed a stinging sexual punch as Dale Arden. In 1938, Universal released *"Flash Gordon's Trip to Mars"*, without the generous

12 AMAZING THRILL-THRONGED CHAPTERS
THE NEW UNIVERSAL Presents
BUCK ROGERS
with
LARRY CRABBE
Constance MOORE • Jackie MORAN • Henry BRANDON
Wheeler OAKMAN • Philson AHN • Jack MULHALL
Based on the Buck Rogers news paper feature owned and copyrighted by John F. Dille Co.
UNIVERSAL

budget of the original but retaining Crabbe and Rogers (now a brunette). The third, of the Flash Gordon serials, *"Flash Gordon Conquers the Universe"* (1940) had Carol Hughes as the new Dale. Rogers moved over to 20th Century-Fox. The studio decided to try another futuristic Sunday comic favorite, *"Buck Rogers."* With Crabbe was Buck, Constance Morgan and teen age Jackie Moran, the trio endeavored to capture the flavor of the earlier films.

Republic Pictures first super-hero taken from the comic book, *"The Adventures of Captain Marvel"* with it's well-staged flying sequences became the studio's most respected serial. Tom Tyler was a perfect choice to portray Captain Marvel. With a great poker face and weight-lifting physique, he later was *"The Phantom"* (1943).

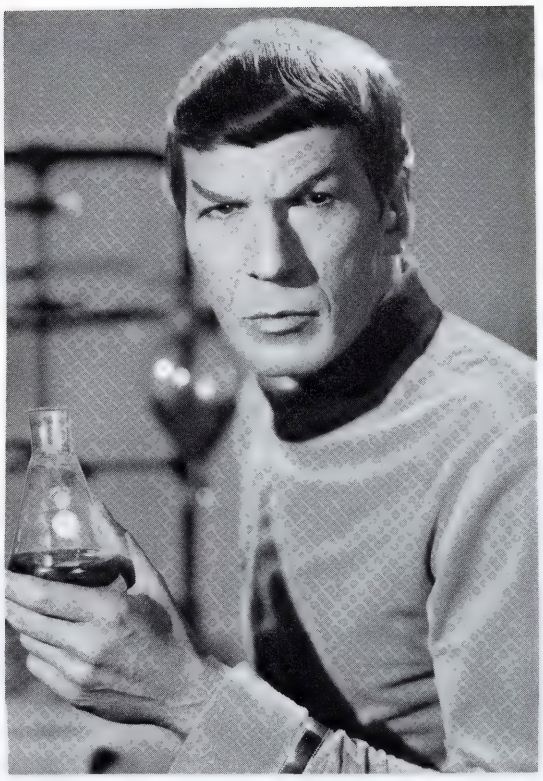
Columbia Pictures jumped on the fantasy comic-book heroes bandwagon with *"Batman"* (1943), starring a paunchy Lewis Wilson as the Caped Crusader and Shirley Patterson. As much as Houdini's silent *"The Master Mystery"*, this was a wartime cliff-hanger. Years later, following the success of TV's "Batman," the fifteen

Tom Tyler was a champion athlete who took a departure from his cowboy roles for "The Adventures of Captain Marvel."

episodes were spliced together and released as "An Evening with Batman and Robin." J. Carroll Naish's deliberately overplayed the park of Daka for camp. Shirley Patterson displayed more versatility as an actress some ten years later as Shawn Smith.

"Captain America" (1944) was Republic's most expensive serial, costing almost $233,000. Crammed with action, Captain America was a thrill-laden adventure that did exceedingly well at the box-office. It's star, Dick Purcell was a good-looking actor who had worked in films at Warner Brothers.

By far Columbia's biggest serial successes based on artists creations



Leonard Nimoy as "Star Trek's" Mr. Spock, the scientific leader of the U.S.S. Enterprise.

were *"Superman"* (1948) and "Atom Man vs Superman" (1950). With Kirk Alyn as 'The Man of Steel,' Noel Neill as reporter Lois Lane and Tommy Bond (a refugee from "Our Gang"). The casting and production team were virtually the same for Atom Man except for Superman's bald arch-enemy from the comics, Luthor, played by Lyle Talbot. He wore a rubber scalp to simulate baldness as the diabolical scientist.

The second Batman serial (1949), "The New Adventures of Batman and Robin" starred handsome Robert Lowery and was extremely popular, even though Lowery had constant trouble trying to see through his eye slits in his hood. The new Robin was John Duncan, a graduate from the East Side Kids.

Fans familiar with classic Science Fiction serials through Saturday reruns on TV immediately took to early 1950s *"Space Patrol"* and *"Tom Corbett, Space Cadet,"* both with Frankie Thomas. The one-time "Nancy Drew" boyfriend took his last space flight on NBC in 1956.

"Lost in Space" was the TV counterpart of the old Buck Rogers series of radio, complete with a strong large cast headed by Guy Williams and June Lockhart.

Elizabeth Montgomery's big success on TV's *"Bewitched"* built its long run on situations in which audience foreknowledge of the mixed blessings of wifely witchcraft heightened the laughter. It was and is a very popular series now being shown on TV as re-runs.

Even glamour queen, Yvonne De Carlo and her TV family of strange people turned up on *"The Munsters"* in 1964, a year for comedy monsters. This is also on TV now in re-runs.

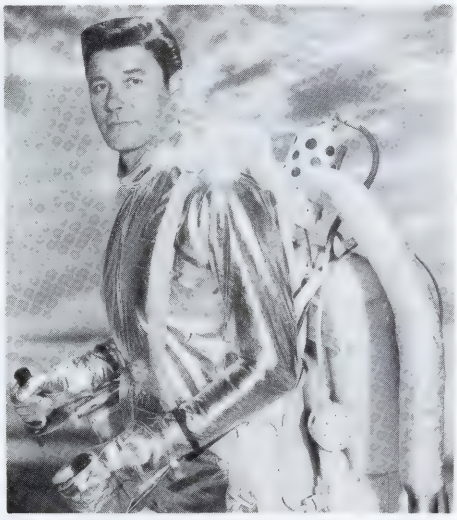
Another spooky clan to emerge was *"The Addams Family,"* Charles Addams' cartoon creatures played by a big cast, headed by Carolyn Jones.

Barbara Eden's portrayal of a genie on *"I Dream of Jeannie"* gained her wide popularity that would carry her through a successful night club career and she's making movies again.

Attractive Julie Newmar was a robot named Rhoda in *"My Living Doll,"* which startled those who visualized robots as more clanky and less cuddly. Also with Robert Cummings.

Ray Walston was a martian along with Bill Bixby in *"My Favorite Martian,"* a tale of a visitor from another planet.

Debonair Leo G. Carroll played *"Topper,"* Anne Jeffreys and husband Robert Sterling, the charming ghosts in the adaption of the Thorne Smith



Guy Williams left for Europe following "Lost in Space" for several swashbucklers epics.

novels. The show which debuted in 1953 and was the forerunner of the many spirits and nonhumans who materialized on TV in the mid-1960s.

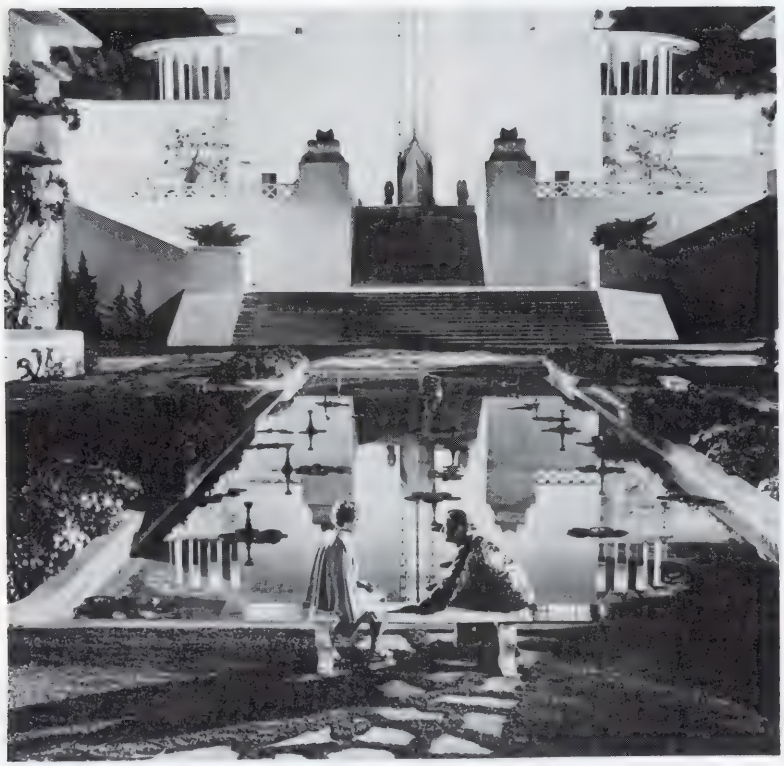
Then the pop art "Batman" boom left the critics puzzled. A merchandising campaign of Batman products was launched with expectations of seventy-five million dollars in first-year sales. Batman (Adam West) and Robin (Burt Ward) made a fortune in personal appearances.

The quick success of the Batman show, greatly encouraged those planning adventure shows for the 1966-77 season. The most obvious duplication

Continued on Page 22

SUPER ILLUSIONS

Special-effects men were tricksters. Using clever props, miniature-scale models and doctored film, they could make the most far-fetched fantasies believable. Sometimes they gave substance to the purely imaginary —mermaids, genies, flying cars. At other times they performed prodigies to mimic reality:



"Lost Horizons", (1937) with Ronald Coleman and Jane Wyatt.

"Day the Earth Stood Still" with Michael Rennie and Patricia Neal (1951)

A meticulous scale model of Golden Gate Bridge and San Francisco Bay was built by the Japanese makers of the holocaust thriller, 41 Hours of Terror (1960). After the model-builders applied the finishing touches, explosives crumpled their handiwork (below) with satisfactorily apocalyptic effect.

Courtesy Time–Life Books

Science Fiction Films: Past & Present

by William Hare

For filmgoers who regale in having their imaginations tapped, and are daring enough to absorb some shock and fear (if not outright terror) along the way, nothing can quench the aforementioned impulses quite like a science fiction film.

With the lucrative tandem of "Star Wars" and "Close Encounters of the Third Kind" registering herculean box office impact it would be insightful to analyze the historical development of this fascinating genre.

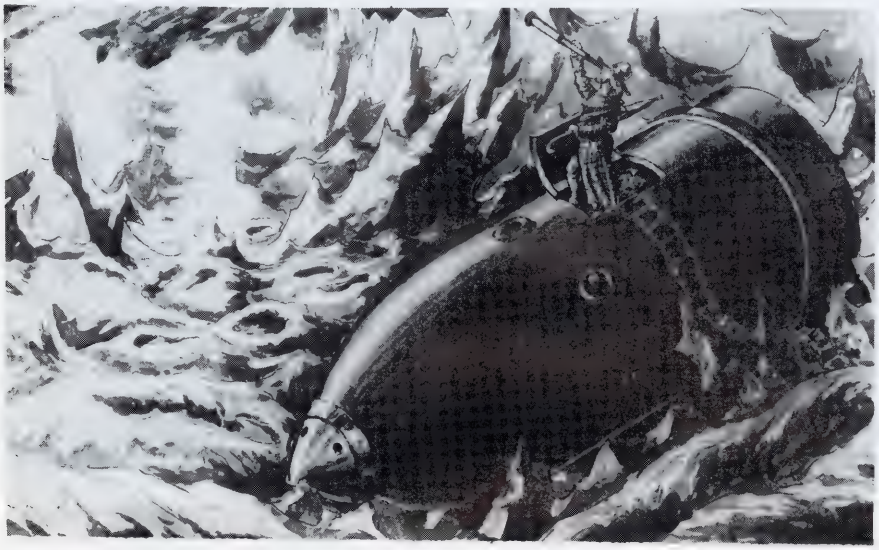
Furnishing early formative impetus in the ranks of science fiction cinema was the imaginative Austrian director Fritz Lang, whose stark depiction of a society consisting of lifeless human robots in the 1926 silent film epic "Metropolis" proved a harbinger of future developments in this genre.

"Metropolis" is a definitive early example of the "automated man battling centralized authority" syndrome, which was vividly exploited on screen in 1956 release "1984" based on the novel by George Orwell and starring Edmond O'Brien, Michael Redgrave and Jan Sterling. This same theme was tackled by director Norman Jewison in the 1975 release "Rollerball" in which James Caan foils the intentions of authoritarian rulers in the year 2018 by becoming a hero in a violent, destructive sport invented for the purpose of proving the valuelessness of the individual.

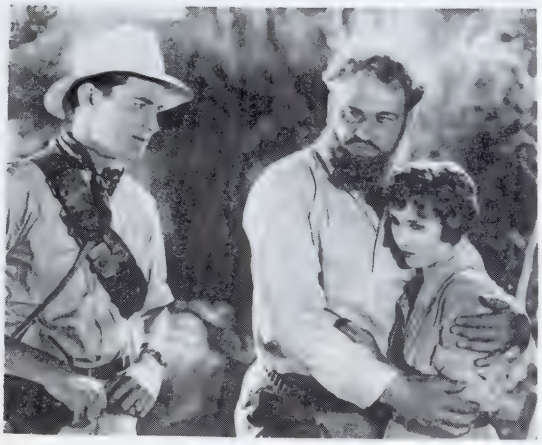
The theme of transformation from man into beast was adroitly presented in Rouben Mamoulian's adaptation of the Robert Louis Stevenson literary classic "Dr. Jekyll and Mr. Hyde." Though filmed originally as silents in 1908 and 1920, the latter version starring John Barrymore, and subsequently in a 1941 MGM Spencer Tracy starrer, it was the 1931 Paramount release, bolstered by an Academy Award-winning performance by Frederic March in the challenging dual role of Jekyll and Hyde, which has endured as a deservedly recognized milestone. In addition to brilliant performances by March and Miriam Hopkins, the ingenuity of the shockingly credible transformation scene from man to beast and the clever touch of using director Mamoulian's own heartbeat on the soundtrack are among the major reasons why moviegoers continue to appreciate this timeless drama.

Not long ago, when I was interviewing Mamoulian at his home, the

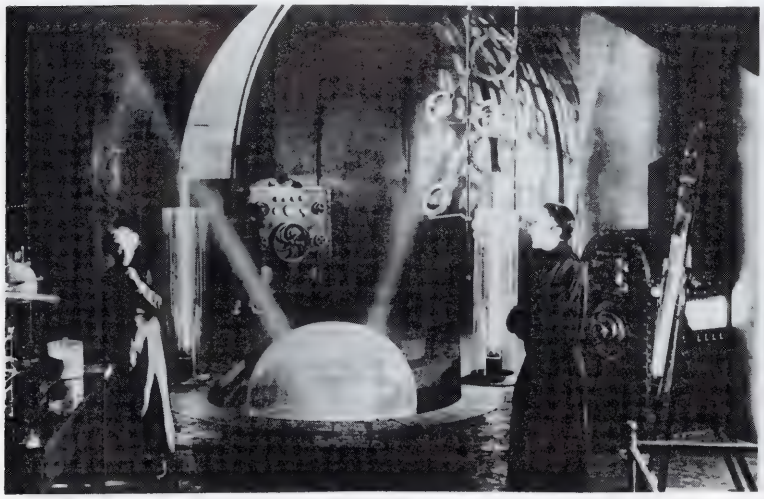
Sci-Fi in the Silents



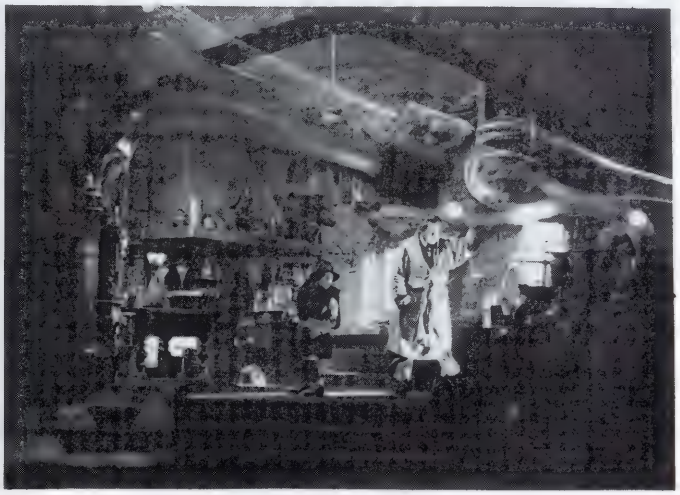
Jules Verne's story, "A Trip to the Moon" in 1902, provided provocative reading for scientists and general reading public as well as stimulating silent movie producer's imaginations.



Wallace Berry (right) with Bessie Love in the 1925 epic, "The Lost World".



Marion Davies (left) in a scene from "The Young Diana" (1922)



"The Magician", gripped movie audiences in 1926.

dynamic director made reference to his heartbeat on the film's soundtrack by asserting with a wry smile, "When I say that my heart is in 'Dr. Jekyll and Mr. Hyde' the statement is literally true!"

Two years following Mamoulian's tour de force RKO released the legendary blockbuster "King Kong" starring Fay Wray and Bruce Cabot, whose popularity has remained consistently high with numerous reprises spawning almost two generations.

Built around the ominous magnetic presence of a gargantuan "super ape" named Kong, bolstered by magnificent special effects, the film has had an hypnotic effect on sci-fi enthusiasts, as exemplified by Fay Wray's statement in a New York Times interview that she had received letters from fans informing that they had seen "King Kong" forty to fifty times while Rod Steiger informed her he had viewed it on twenty-two occasions.

"King Kong" touched off a "man vs. beast" syndrome exemplified later in such films as "Mighty Joe Young", "The Creature from the Black Lagoon", "The Thing", "Godzilla", "Them", "The Naked Jungle" and "The Birds" to name but a few.

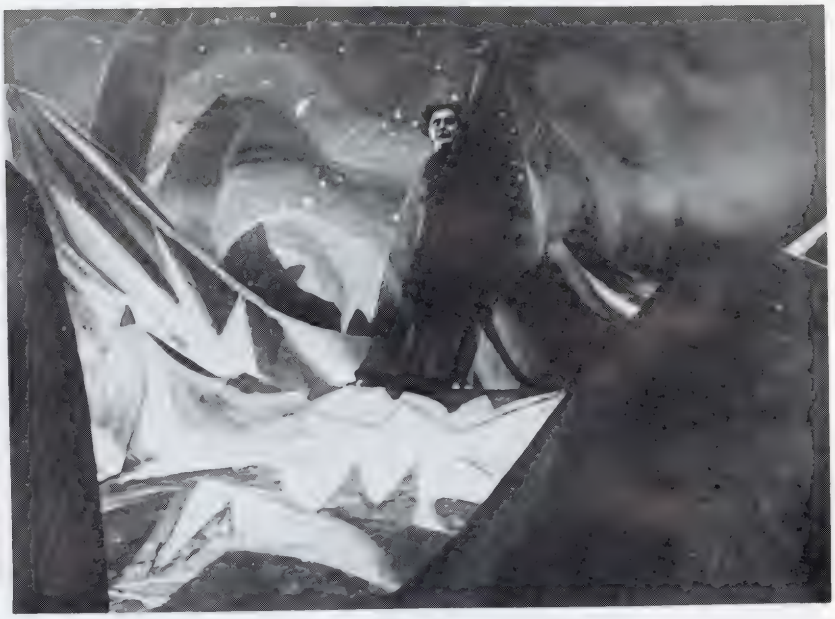
Two films released in 1931, utilizing a variation of the "man as beast" concept as manifested in the earlier-mentioned "Dr. Jekyll and Mr. Hyde", served as showcases for two of the major science fiction stars of all time.

"Dracula" and "Frankenstein" were vehicles which featured the stirring dramatic presence of Bela Lugosi and Boris Karloff respectively. "Dracula" involved a horrific creature who feeds on human blood, while "Frankenstein", a part Karloff received after it was initially turned down by Lugosi, was a challenging role in which Karloff silently emotes as an initially harmless monster who kills after revulsion and fear of others provoke him. Lugosi and Karloff were the dramatic forbears of Vincent Price, who had filmgoers trembling on the edges of their chairs in bloodcurdling dramas of the sixties and seventies.

Two newspaper comic strip characters made successful cinema bows in the thirties, and each was played with equivalent gusto by ex-Olympic swimming champion Larry "Buster" Crabbe, who performed in the roles of Flash Gordon and Buck Rogers in a spate of highly successful serials filmed by Universal. The first "Flash Gordon"

Far-out Fantasy Films

"It Came From Outer Space", starring Richard Carlson, in a 3-D movie was another Universal Pictures journey into science fiction. (1953)



"Algol", a German film produced in 1920 held movie-goer's interest.

Claude Rains, one of Hollywood's most brilliant performers thrilled movie audiences in the 1933 Universal movie, "The Invisible Man".

And then, Mark Hamill began his unforgettable search for the lost robot, Artoo-Detoo in the "Star Wars" epic, released by 20th Century-Fox. (1977)

film proved the most expensive as the 1936 project cost $350,000 for thirteen episodes.

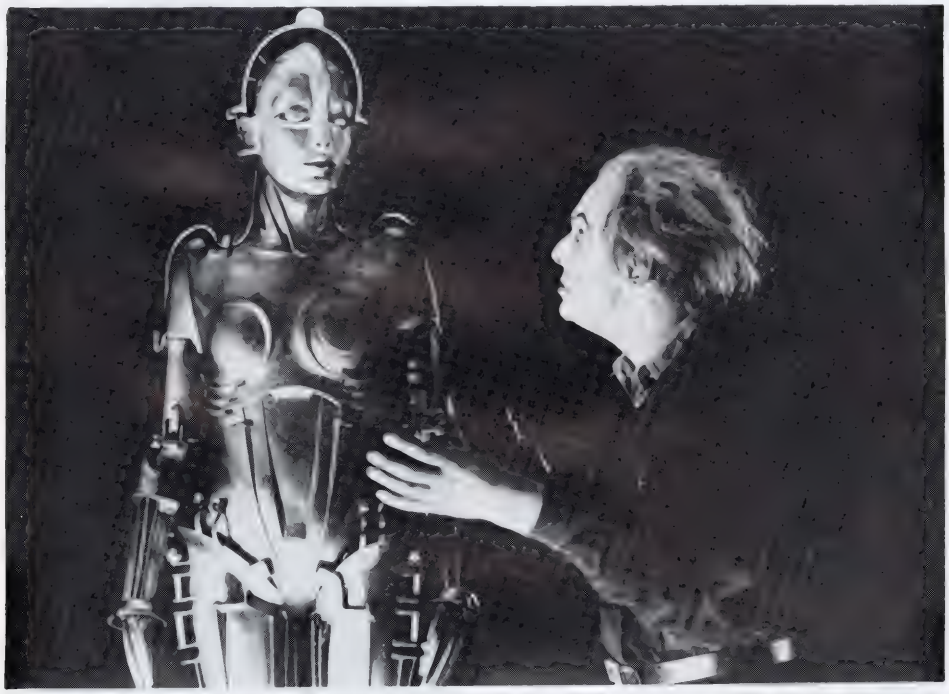
Although an interview story on George Pal appears in this same issue, failure to include his name here as a prime mover in the science fiction field would constitute inexcusable oversight. Pal produced a spate of imaginative sci-fi dramas beginning with the 1950 release "Destination Moon", in which man visited the moon in a preview of what was to actually occur nineteen years thereafter. One year later "When Worlds Collide" was released, featured by stirringly realistic special effects which chronicled the destruction of earth capped by the sinking of New York City by flood. In 1953 the H.G. Wells spellbinder "War of the Worlds" featured an attack by Martians who proceeded to level the city of Los Angeles, while in 1960 Pal brought another Wells epic to the screen as "The Time Machine" portrayed a stunning visual journey into the future.

George Lucas, who spent a large part of his formative years in his Modesto, California hometown going to the movies, initially evidenced a solid foundation in science fiction filmmaking with the 1969 Warner Brothers release "THX 1138", in which the drama's main character, Thex, is cast into prison, where he becomes one of a tiny handful of criminals adrift in a bleached vacuum where the only color is the flesh of face and hands.

After writing the screenplay and directly the phenomenally successful "Star Wars" Lucas is at work on a sequel, in which capacity he will serve as executive producer, with the production slated to roll this summer.

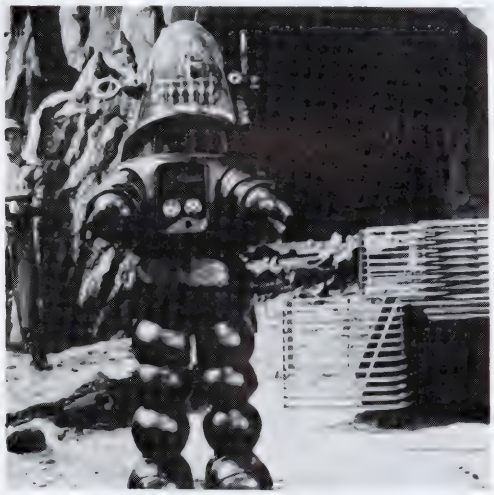
Steven Spielberg, at the precocious age of twenty-nine, stands at the forefront of the screen's most successful directors. Following immediately on the heels of his directorial triumph in "Jaws", which stood as filmdom's all-time box office champion until being eclipsed by "Star Wars", entered the science fiction realm in grand style by scripting and directing "Close Encounters of the Third Kind", which brought the world of UFOs into "close encounter" with electrified audiences throughout the world.

As evidenced by the astounding success enjoyed by both "Star Wars" and "Close Encounters", the always provocative, lively and entertaining science fiction film genre has never been healthier. ☆



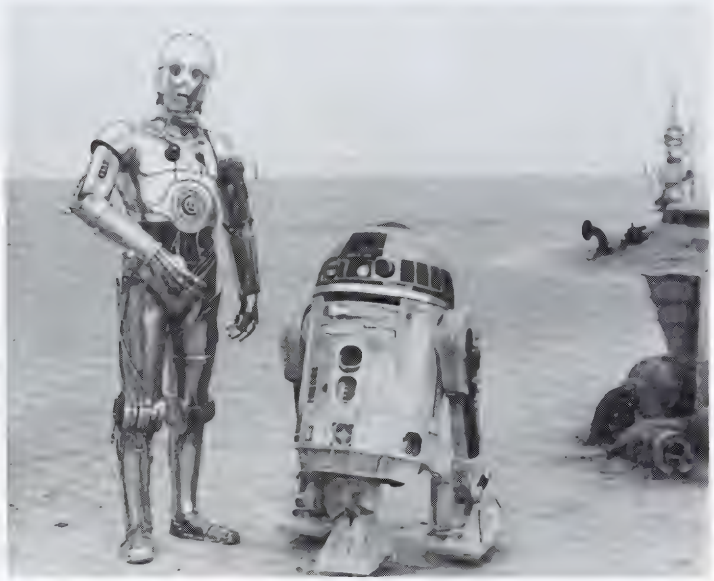
The beautiful female robot from "Metropolis" now in the museum of Forrest Ackerman in Hollywood. (1926)

Robots



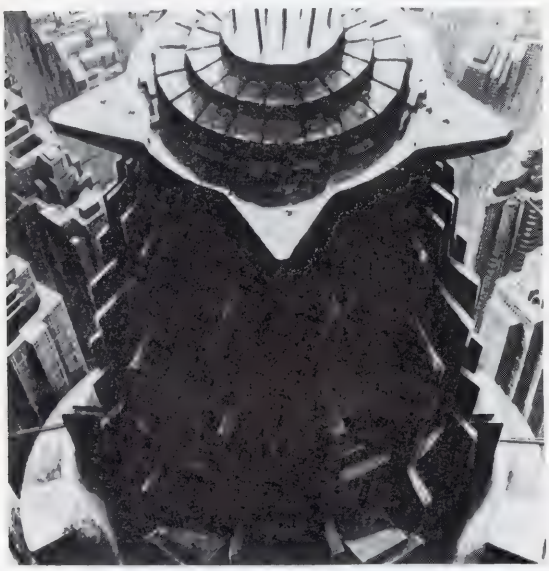
The Robot in the film "The Forbidden Planet" (MGM) was a robot named "Robby". (1956)

Robert Wise's "The Day The Earth Stood Still" made in 1951 starred an eight-foot robot named "Gort". Gort was programmed to respond to his master's every command.



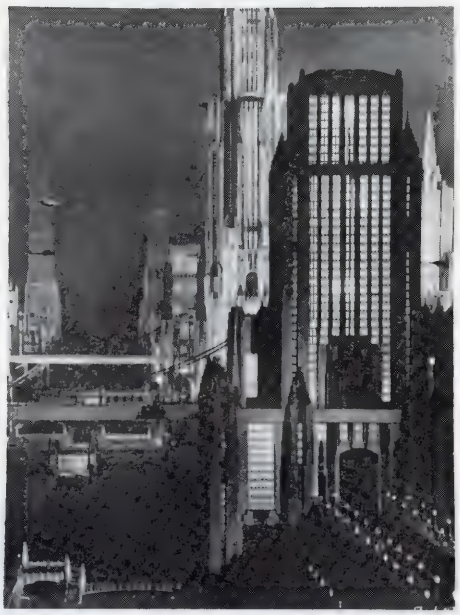
Artoo-Detoo, the robot who soared to fame in "Star Wars". (1977)

Cities of The Future



First there was Fritz Lang's METROPOLIS, made in 1926 giving filmgoers a vision of tomorrow.

Frank Capra's "Lost Horizon" featured Shangri-La, Hollywood's version of everybody's imaginative city of eternal youth and beauty. (1937) Ronald Colman starred.



"Just Imagine" a 1936 film showed the City of Tomorrow, and the towering skyscrapers and malls resemble "today".

Miniature People

"The Incredible Shrinking Man" (1957) Man is exposed to a mysterious fog and begins to grow smaller and smaller.

"Dr. Cyclops" -- One-eyed Monsters vs. Miniature People. (1940)

Peter Lorre starred in the 1935 film, "Mad Love".

SCI FI FANTASY SERIALS

Continued from Page 17

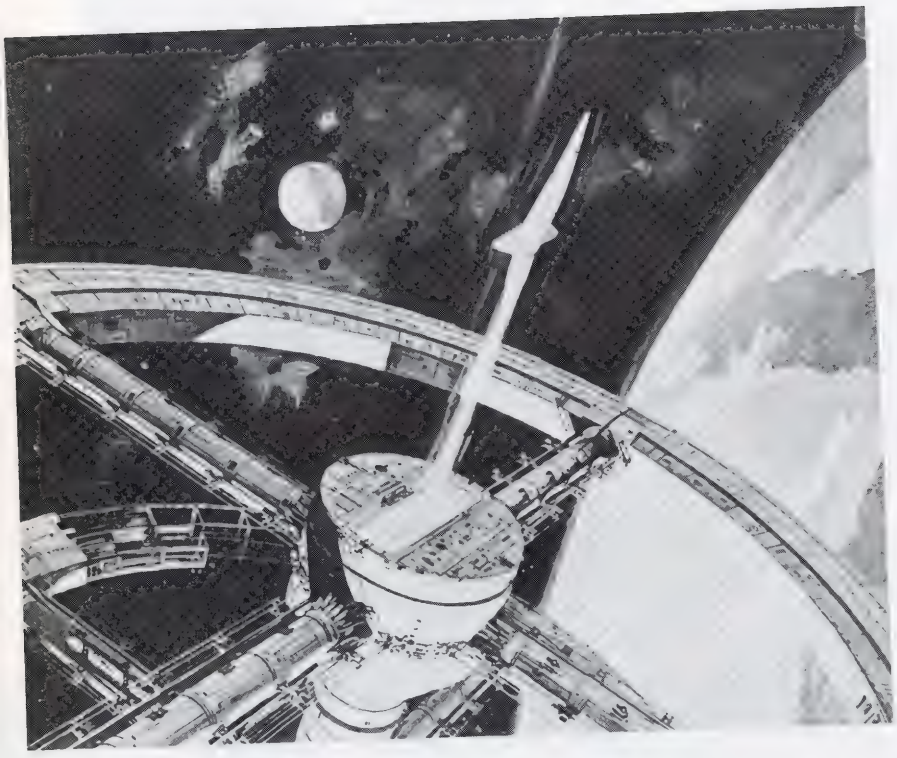
was *"The Green Hornet"* with Van Williams, a watered down imitation of Batman. It's remembered today as Bruce Lee's acting debut. Also set that season was a show called *"Star Trek."*

NBC's *"Star Trek"* presented a giant internationally space ship, Enterprise moving through galaxies in some future time some 79 episodes. The tremendous merchandising spin-offs it engendered are still in effect some nine years after its three-season run ended in 1969.

A "Star Trek" project has been in the works at Paramount Pictures for two years now, first as a projected TV series, then as a movie, then as a TV series again, later as an animated TV show and now recently announced, the space ship USS Enterprise, with its entire crew united, will take off again in "Star Trek-The Motion Picture," to be directed by Robert Wise at a cost of $15 million. Douglas Trumbull, the special effects genius of "Close Encounters of the Third Kind" and "2001: A Space Odyssey," is coordinating the refurbishing of the Enterprise.

Now with *"Wonder Woman"* and *"Quark"* keeping the Science Fiction - Fantasy TV imagination and anticipation art in high ratings, there seems to be no end to this cult phenomenon. ☆

by Kirk Crivello



"2001" -- A Space Odyssey. Tells of the first contact man will have with other planets in the future. Stanley Kubrick masterpiece. (1968)

"War of the Worlds" - (1953) - George Pal, Paramount. Magnificent special effects.

Time - Sci-Fi Films

Remember Victor Mature and Carole Landis in "One Million B.C." (1940). Story of the struggle of the cave men for survival in pre-historic times.

"The Time Machine" (1960) MGM Rod Taylor, Yvette Mimieux. H.G. Wells' classic about a man who invents a machine that can carry him into the future.

"Flash Gordon" starring Buster Crabbe, brought theater-goers out week after week so they wouldn't miss a moment of the fascinating adventures of "Flash".

Heroes of Science-Fiction Films

"Barbella" displayed the shapely figure of Jane Fonda to the screen, in a unique science-fiction film adventure. John Phillip Law wore "wings" in this one. (1968)

A tense moment for "Flash" (Buster Crabbe), who has retained his popularity.

"Superman" was a big hit television series starring George Reeves.

Heroines of Sci-Fi

Many of today's stars have appeared throughout the years in the popular science fiction movies. In 1932, Helen Gahagan Douglas made the stupendous and then shocking production of "She" who lived for 500 years. Also pictured here are Racquel Welch, in "One Million B.C.", Lynda Carter today's "Wonder Woman", Fay Wray who appeared in "King Kong", and Jane Wyatt in the fantasy "Lost Horizons."

"The Most Dangerous Game" (1932 with Joel McCrea.

The year is 2036. Fathers of the moon explorers watch the moonshot being launched across space. From "Things to Come." (1936)

Probing Man's Imagination

"Devil Doll" (1936) - This classic picture starred Lionel Barrymore and H.B. Whithall.

Ray Harryhausen's "special effects" made "The Mysterious Island" a popular 1961 movie. (Columbia)

"There's a great future for Science-Fiction Films"

Dr. Robert Reed

by Robert Kendall

Dr. Donald Reed, President of the Academy of Science Fiction, Fantasy and Horror Films took time out from his busy schedule to give me a guided tour through his home the other day. The rooms in the rambling house are crowded with memorabalia from the great films of Hollywood's illustrious past, as well as its exciting present.

Walls are lined with books, framed photos of the great stars and every kind of Award imaginable . . . all mute testament to the busy life Dr. Reed leads. For not only is he President of the Academy but he also serves as President of the Count Dracula Society.

Relaxing, as he leaned back behind his large, heavily laden desk, Dr. Reed explained, "The County Dracula Society has pioneered in Awards. Lon Chaney Jr., Vincent Price, Rod Sterling, and many others have all been honored by the Society."

'Why did you create the Academy of Science Fiction, Fantasy & Horror Films in the first place?" I asked Dr. Reed.

We formed the Academy," he enthused, 'to say 'thank you' to the excellent film-makers. The other 'Awards' societies have notoriously overlooked Science Fiction, Fantasy & Horror Films. Therefore, there was a vacuum, and we stepped in to fill this need."

Continuing with enthusiasm, 'We were able to start the Academy with several names. George Pal, Ray Harryhausen, (co-producer of Sinbad' series), William Marshall, John Agar, Ray Bradbury and Bob Clampette."

"The Academy is a non-profit California Corporation with 600 members. We want to double our membership from 600 to 1200 this year. And judging from the response since our TV Awards Special, it looks as though we will."

As a sample of people serving on the Academy Director's Committee, Dr. Reed reeled off a series of names that would impress, "George Pal, Randall Kleiser, Mark Lester and Martin Scorsese and more---"

Probably nobody in Hollywood is busier than Dr. Reed himself. He belongs to the "Emmy" organization, "Grammy" group, "Country Music", "Academy of Magical Arts" and many more.

The symbol for the awards for the Academy of Science Fiction, Fantasy and Horror Films is a gold-plated statue of Saturn with a ring of 35 mm film in gold plate around it.

Explaining his viewpoint concerning the current wave of popularity of such films, Reed commented, "Science Fiction, Fantasy and Horror Films are a big staple now. And the "Academy" offers all members 20 free screenings a year. When it comes time to vote for the "Award" winners, every member has a ballot to vote on. Also, we have a quarterly newsletter, keeping members posted on the latest films. Right now, we are pleased with our five year contract with Golden West TV to present the Awards Show on syndicated TV world-wide."

Dr. Reed with Elsa Lanchester

"What is there about the Science Fiction Films that intrigue you so much?"

"The future is upon us. Science-Fiction allows us to see the future today. It stirs our imaginations, enchants us with the potentials of a future where some of today's grim problems have been conquered, but warns us at the same time what we must do now to make a beneficial future possible. When I see Science-Fiction films it is like stepping into my personal 'Time-Machine', to gain a glimpse of tomorrow."

"And Horror Films? What intrigues you about them?"

Reed mused a moment, and then replied, "Horror Films teach a moral lesson. Good is rewarded, evil is punished. I find even a spiritual significance in them."

Continuing, he smiled, "Horror Films are also very entertaining. They appeal to the youthful side of our nature. They can make us think. Many people are now admitting there may be alien life."

"What is your personal view on E.S.P. and U.F.O.'s?"

"I believe in God. I believe we are created in the image of our maker. But I am not so vain as to think God only created "us" in this vast universe. I believe we can believe in extra-terestrial life."

Dr. Reed has appeared throughout the country on various TV talk shows telling of the Count Dracula Society, and made a personal appearance on the Awards ceremonies for the Academy of Science Fiction, Fantasy and Horror Films when it was televised this year from the Coconut Grove in Hollywood.

"Membership in either the Count Dracula Society or the Academy of Science Fiction, Fantasy and Horror is open to everyone," Dr. Reed stressed, "and it is my sincere hope that before long we will be large enough to have a paid staff as I love these films. To me, they have been my life and I'm glad to promote them. I think we must tap our imaginations to stir the creative optimism within us to find the answers that must be found for our future — and soon. This is what the Science Fiction and Fantasy films mean to me." ☆

(Those interested in joining the Academy of Science Fiction, Fantasy and Horror Films may write to Dr. Reed, c/o the Academy of Science Fiction, Fantasy and Horror Films --- 334 West 54th St., Los Angeles, California 90037).

Science Fiction Academy's Telecast

STAR WARS

Winner of Eight Awards

"STAR WARS" WINS 8 AWARDS AT "SCIENCE FICTION FILM AWARDS": BURNS, FOSTER, BEST ACTOR, ACTRESS

The force was with "Star Wars" producers Saturday night (Jan. 21) as the film picked up the lion's share of awards at the 1977 "Science Fiction Film Awards", telecast on KTLA.

"Star Wars" won eight of the 13 awards presented by the Academy of Science Fiction, Fantasy and Horror Films, including: Best Science Fiction Film; Best Special Effects (John Dykstra and John Stears); Best Supporting Actor (Alec Guiness); Best Make-up (Rick Baker and Stuart Freeborn); Best Costumes (John Mollo) and Best Writing (George Lucas).

Lucas. who also directed "Star Wars", tied with Steven Spielberg, "Close Encounters of the Third Kind", for the category of Best Director. Composer, John Williams received a special "Best Music" award for scoring the original music for both "Star Wars" and "Close Encounters of the Third Kind".

Other trophies presented at the 5th annual "Science Fiction Film Awards", presided over by William Shatner and Karen Black, went to: Best Supporting Actress: Susan Tyrrell ("Bad").

Best Actress: Jodie Foster ("Little Girl Who Lives Down the Lane"); Best Actor: George Burns ("Oh, God!"); Jerry Weintraub, producer; and Best Horror Film, "The Little Girl Who Lives Down the Lane", Zev Braun, producer. ☆

ACCEPTING FOR: Actor Mark Hamill of "Star Wars" accepted co-star Alec Guiness' 'best supporting actor" award at the Science Fiction Film Awards, telecast on KTLA, Saturday, Jan. 21. It was one of the eight awards presented to "Star Wars" at the 5th annual presentation of the Academy of Science Fiction, Fantasy and Horror Films.

"BAD" STAR, Susan Tyrrell (center) displays her "Best Supporting Actress" award she won for her performance in the film, "Bad". "Star Wars"villian 'Lord Darth Vader' and actress Melinda Dillon made the presentation to Miss Tyrrell during the 1977 "Science Fiction Film Awards" telecast on KTLA (Channel 5), Saturday, Jan. 21.

SPACE TRIO -- Apollo astronauts Dr. Buzz Aldrin (left) and Charles Conrad present "Star Wars" producer Gary Kurtz with "Best Science Fiction Film" award of 1977 at Science Fiction Film Awards telecast on KTLA (Channel 5), Saturday, Jan. 21. "Star Wars" picked up a total of eight awards at the 5th annual presentation of the Academy of Science Fiction, Fantasy and Horror Films.

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The Secret of "Star Wars" Success!

The real heroes of "Star Wars" besides writer-director George Lucas are the Robots and creatures devised by an incomparable crew of film technicians and visual effects experts.

Perhaps that secret of success for "STAR WARS" can best be understood by the preface to "The Lost World" by Arthur Conan Doyle where he explains,

"I have wrought my simple plan
If I give some hour of joy
To the boy who's half a man,
Or the man who's half a boy."

George Lucas, writer-director of "STAR WARS" conceived of his film as an expression of his boyhood fantasy life -- his love for "Flash Gordon", and all the great mystery and adventure books and films.

"STAR WARS" is a distillation of the joys George Lucas experienced in the hours he spent watching television and movies, and reading comic books and comic strips.

Another secret of "STAR WARS" phenomenal success might be the fact it's a "high-energy action movie", matching the high-energy action life most people lead in today's frenetic world.

There is no single element accounting for the success of "Star Wars", for it is a superb blending of diverse ingredients. There is a space adventure story. And there are romantic fantasies. There is swordplay as never before depicted on film, and sorcery -- and a dash of *"wish fulfillment"*.

George Lucas explains that it was his desire to "create an imaginative entertainment experience that would transport audiences out of the theater and into an unknown galaxy thousands of light years from earth."

There are heroes and villains, along with a romance between a young naive boy and a beautiful princess. It is an odyssey from innocence to knowledge. "Star Wars" hurls audiences into a world where magic is possible, and love and goodness triumph over evil.

"STAR WARS" follows a young man, Luke Skywalker (Mark Hamill) through an intergalactic search for the kidnapped Rebel Princess Leia from the planet Alderaan. (Carrie Fisher is the Princess). Luke is joined in his adventure by Ben Kenobi, the last of the Jedi Knights who were guardians of peace and justice in the old days before "dark times" came to the galaxy. And, this role is played by Alec Guiness.

Some would say the real "stars" of the show were the "special effects" men who created some of the most bedazzling "special effects" ever depicted in a movie.

Others might claim the secret of the space fantasy's success is because it was able to stimulate imaginations, entertain, and give moviegoers an infinite variety of vicarious emotional, physical and mystical impressions and feelings.

"STAR WARS" depicts another time, another space -- a place people on this earth have never been to. Yet, it's a world they have encountered when they dreamed about running away and having adventures that no one else ever had. Maybe *that's the real secret* of "STAR WARS" success! ☆

Alec Guiness is Ben Kenobi,

Princess Leia (Carrie Fisher) defends herself against the Imperial Attack aboard her Rebel Blockade Runner.

Luke Skywalker (Mark Hammill) begins his search for the lost robot, Artoo- Detoo.

Luke Skywalker (Mark Hamill) persuades Hal Solo (Harrison Ford) to help save Princess Leia.

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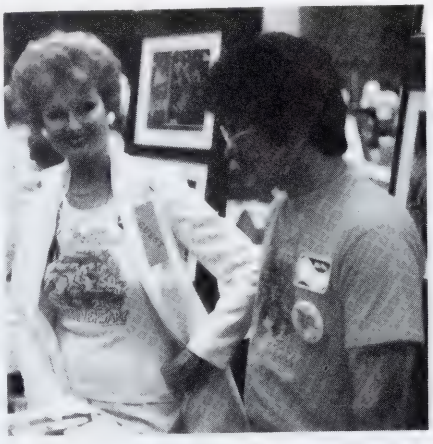
Mike Lefebre and his Sci-Fi cohorts, a completely dedicated group to the amazing realm of fantasy and fiction (or is it?) plan these mammoth one-day conventions several times a year. The next Casual Con is Friday, June 30th at "Inn at the Park," 1855 South Harbor Blvd., Anaheim, California, 1 block South of Disneyland

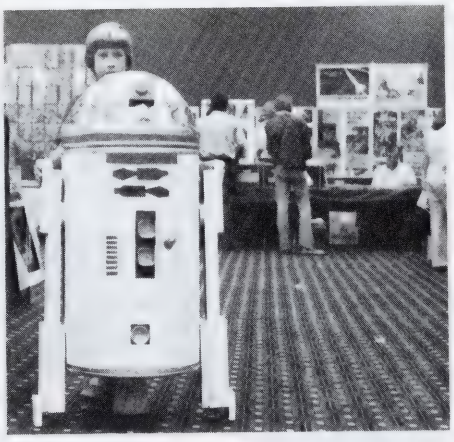
See you there!

For further information call (714) 530-3583 or write Casual Con, P.O. Box 6263, Santa Ana 92706. (Admission $2).

Ann Robinson, star of "War of the Worlds."



Artoo–Detoo – Star Wars



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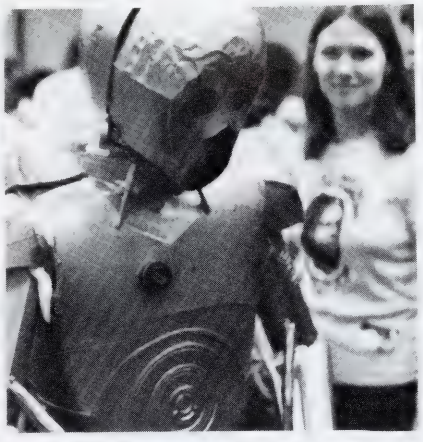

Scene at the busy 'wheelin' and dealin' Casual Con.

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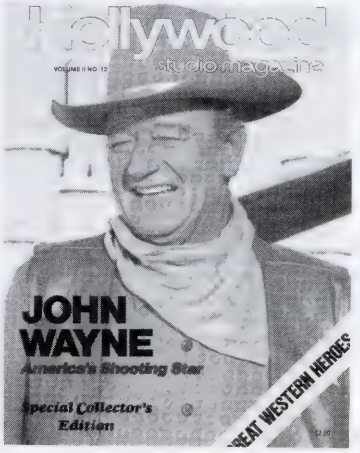
1978 UPDATE

1978 UPDATE

BUILD UP YOUR MOVIE COLLECTION

Hollywood studio magazine
JEANETTE MAC DONALD & NELSON EDDY
Revival MacDonald-Eddy hits jams L.A. Theatre
GIA SCALA – Her true story by her sister Tina Scala



Hollywood studio magazine
Thalian's pay tribute to Love Goddess
Rita's Movie Career Pix
Keeping up with Janet Blair/Danish Film Institute
The Lone Ranger still rides/Movie Puzzle Quiz

7. **MAY 1966—VOL. NO. 1**
★ "Calem's Encounter," Universal Studio News, A Bear by the Tail/Hanna Barbera, etc. A very few left. 20 left

8. **JULY 1966—VOL. 1 NO. 2**
★ "F" Troop series—ABC, Early Days of Hollywood—1925, Hanna Barbera's Elite Painting Corp, Disney Filmmaker, etc. A few left. 8 left

9. **AUGUST 1966—VOL. 1 NO. 3**
★ "The Big Cage" Where are they now? The legend of Valentino, Early Days of Hollywood/1925. Cover is a real Universal Studio collectors item. A very few left. 30 left

10. **SEPTEMBER 1971—VOL. 6 NO. 5**
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Geni Charlesworth

Celebrity Dining

Out in Santa Monica, there is a veritable **"Restaurant Row"** where sand dunes used to be and among the most prestigious is Le Cellier, a French restaurant on Wilshire Blvd. that has garnered so many awards (Holiday Magazine, Gourmet Magazine and more) that their entire foyer is filled with the impressive placques.

One of the first stars to the popular dinery was **Mae West** who turned all heads as she swivel hipped down the aisle! That was some eight years ago when Le Cellier debuted and in the interim, stellar yet diverse attractions such as a sun tanned handsome **Richard Burton** have sampled the cuisine, **Henry Miller** dining quietly with his family, **Harvey Korman**, the **Lloyd Nolans** who sometimes are joined by the **Pat O'Briens** and a charming **Gene Wilder.**

Across the city and into the heart of Hollywood, Patsy D'Amore's popular Villa Capri (so expensive looking with its solid cedar woods and polished walnut walls accented by stained glass and two real walk-in fireplaces) you'll find the stars that love Italian cuisine. The 'Villa has it - Neopolitan and Sicilian style and one can smell the heady odor of fresh homebaked Italian bread baked usually every other morning in the restaurant's big kitchens!

Ava Gardner likes this spot when she's in town to visit her sister, **Rosemary Clooney** is a regular patron

At Au Petit Cafe — Rita Hayworth and Mac Krim were among the diners in the cellar room (Sous-Sol) at the famous N. Vine Street restaurant.

and recent visitors were **Nick Conte** with his **Martha Raye. Doc Severinson** loves the pasta and **Jim Hutton** took his

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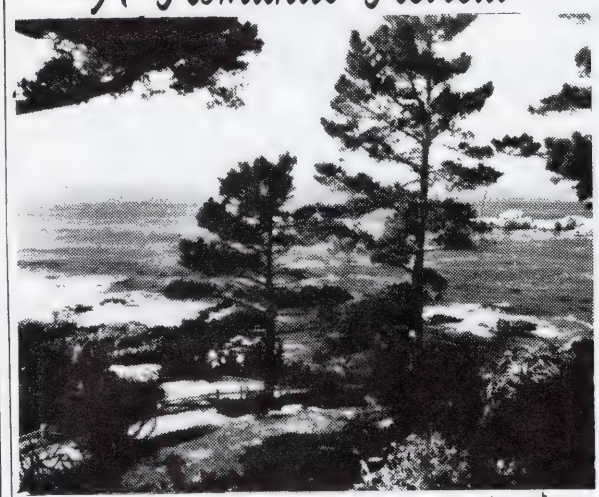

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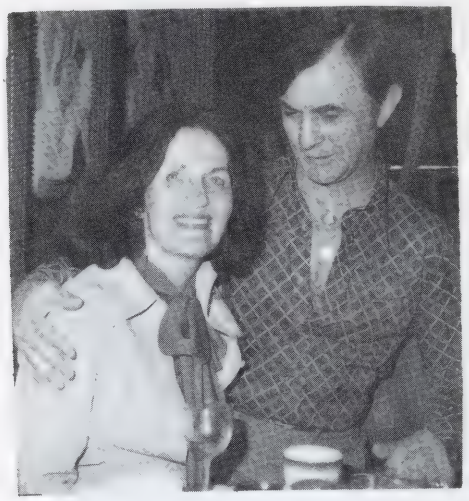
date, **Beverly Green** in to sample the steak Sinatra. **Howard Keel** and his wife were frequent after-theatre diners during the run of Howard's "South Pacific" at the Pantages in Hollywood.

Bobbe and Nacio Herb Brown recently hosted a party for the lovelier than ever **Ava Gardner** at the elegant Charles V restaurant on Normandie nearby the corner of Wilshire Blvd. Murray Korda and his violin entertain and there is dinner dancing on weekends. This scribe once spotted the younger **Gabor sister, Eva** dancing up a storm at the beautiful old Huntington Sheraton in Pasadena

On our recent flight to San Francisco, we wined and dined with our gourmet group, Brotherhood of the Knights of the Vines of California and when passing through the lobby of the elegant Stanford Court on our way home, chatted a moment with "the great one" **Jackie Gleason**. He's a charmer and looked tan and trim and was, of this writing, knocking them in the aisles with his lead role in "Sly Fox" at the Curran or Geary Theatre - can't remember which one of them.

At the Buggy Whip on La Tijere Blvd. Westchester near the International Airport we spied **Elly and Rudy Vallee** - Rudy never changes and Elly only gets prettier. On one rainy night we dined with playwright **Alan Gruner** at the magnificent Golestan in Beverly Hills. It's upstairs from the unique House of Iran on Wilshire and



Jackie Olden, (shown) distaff side of the very popular team of CBS radio KNX Food News Show heard daily Mondays through Fridays gets a welcoming hug from Larry Simic, owner of the colorful Yugoslavian Village, 3365 Barham Blvd. just above the Burbank Studios in Los Angeles. Creative lady Jackie not only co-hosts the daily show answering all kinds of cooking questions, but has invented a micro-wave oven and heads up an outstanding catering business. Yugoslavian Village is open for nightly dinners and entertainment Tuesdays through Sundays.

visitors to the area - I urge you to see this fascinating place and dine in the unique Persian restaurant, Golestan or Garden. It is delightful!

We stopped by Lucy's Cafe El Adobe on Melrose Avenue nearby the Channel 9 Television studios and the place was so jammed on a Tuesday night we couldn't wait long enough for a table. This is one of California Governor Jerry Brown's favorite places and the lovely lady he sometimes brings, could be singer **Linda Ronstadt. Gene Wilder** apparently loves Italian cuisine, too. He was at the popular La Famiglia in Beverly Hills with **Anne Bancroft** and **Mel Brooks.**

My pretty friend, newslady **Mary Helen Barro** of the "Up Front" KPOL radio show was enjoying the sunshine and outdoor ambience of The Eggshell in Tarzana. They have a new patio that holds up to seventy persons. French style dinners and luncheons are the big thing here - and French appetizers such as escargot, a pate and other goodies.

Andre and Carol Ramillon of the popular Yellowfingers French Cafes in Sherman Oaks and Woodland Hills are busy buzzing back and forth from the two places in Andre's fantastic Excalibur - the unique auto is a star in its own right! Yellowfingers has been a great favorite of my actor chum **Victor Mohica** who is rehearsing for a new stage show upcoming soon.

At Ho Toy's in Sherman Oaks, my handsome neighbor **Stuart Carey** who dances up a storm in the new Pal Joey starring Lena Horne collecting a take-home load of some of their great Cantonese goodies.

The famous old Kowloon, 6124 West Pico Blvd. has long been noted for its beautiful waterfalls, Wishing Pond and rockery studded with lovely plants - these throughout the popular restaurant. It is also a favorite dining place of many celebrities. (shown l to r) Stan Kann checks out his Fortune Cookie with that of Natalie Shafer while owner Yook Ming Man (center) enjoys reading the fortunes of both well-known performers.

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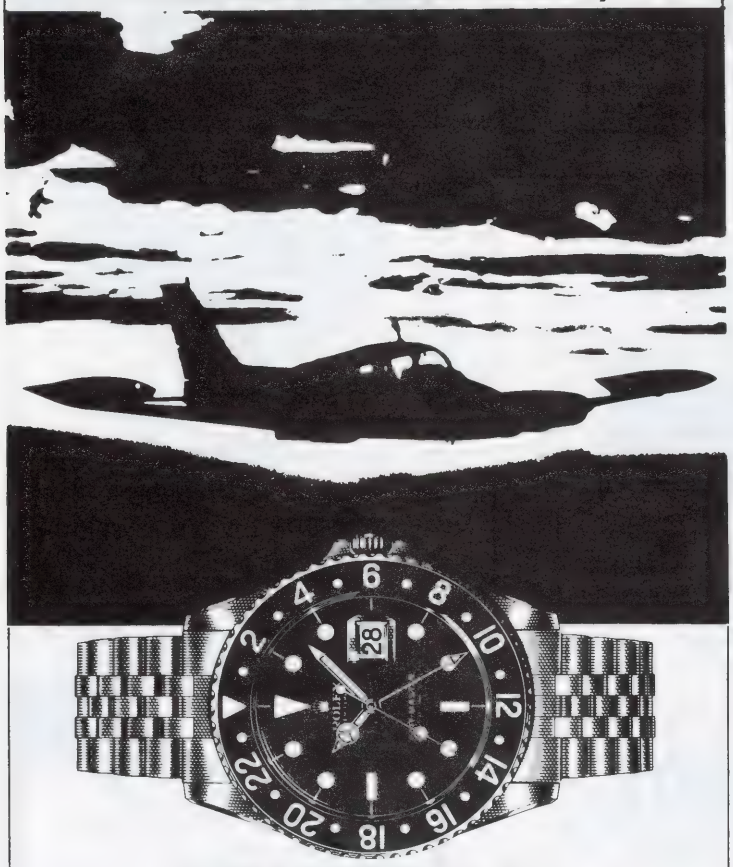

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Producer Sam Chebeir - One-Man Whirlwind

Associate Producer, Sam Chebeir, is a one-man whirlwind, keeping busy with film production and business ventures, along with vacation trips.

Taking time out to speak with Hollywood Studio Magazine, the other day, Chebeir revealed, "Hickmar Productions' *"Texas Detours"* starring Patrick Wayne and Priscilla Barnes will be released this spring. Judging from the audience response at special sneak previews held around the nation we feel we have a film that will bring people to the theaters."

More phone calls interrupted, and then Chebeir continued, "Hickmar Productions is currently at work on another movie which has a fascinating story line. It is called, *"Strychnine"* (tentative title) and revolves around a beautiful girl, whose "go-go dancer" past haunts her husband to the point where he plots to have her put away in a mental hospital. And here the plot darkens. The beautiful girl discovers to her dismay that she is caught in a web of sexual intrigue. The numerous sexual encounters she is forced to endure within the walls of the shabbily run mental institution, almost drives her insane. *"Strychnine"* is based on truth, and is full of excitement. There are tender moments of pathos, and moments of humor as well. In my career as a producer I feel this is the best script I have seen and cannot help but feel it will make remarkably good movie entertainment."

Chebeir continued, "We are also working on a new feature film, that will be co-produced with John Schubeck (NBC newscaster). It's a comedy with impact most everyone can relate to. Almost everyone feels at one time or another he's been taken advantage of by somebody, and that's the basic theme in our film."

"This will be a big budget film with a name cast, with Hickmet Avedis directing under the Hickmar Produc-

tions banner. John Schuback, a Southern California newscaster appearing nightly on Channel 4, also enjoys the hilarious comedy sequences as the con-artist used car salesman who keeps everyone spinning around in circles.

"The problems in purchasing a "used" car are all dramatically downplayed by the "con-artist" used-car salesman who has a riotous religion all his own -- giving away flashy cars, at least that's what you'd think to hear him launch into his well-rehearsed sales routine. He is a combination psychologist, preacher, and salesman. He knows how to keep customers entertained while he "cons" them."

"And I've recently opened a business in Encino," Chebeir smiled. "It is a hair salon with a skin-care department. It is called, "Fami Alama Salon'. We are staffed with beauty experts who really know their business. And, in the comfortable setting of a high-rise suite, decorated by Taylor, Barnes Design of Beverly Hills a person feels almost as if he is on a vacation."

Mentioning vacations, I asked Sam Chebeir where he had been lately, "I've been skiing in Switzerland, and spent four weeks in Italy. It is as important to take time out for recreation as it is to pursue business interests." ☆

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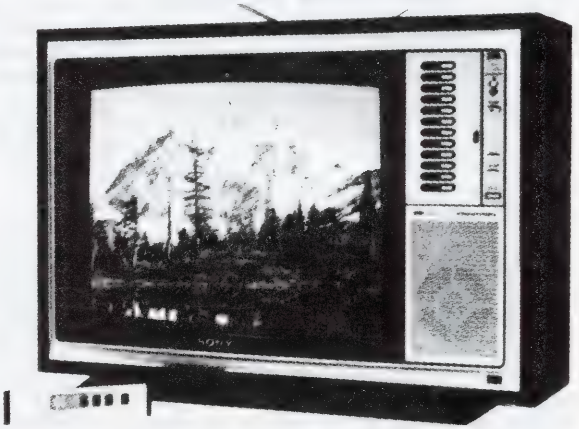

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WANTED: stills, lobby cards, posters, clippings, anything & everything on Gene Kelly. Pat Bruder, 118 Gambier Street, San Francisco, California 94134. (6-8-'78)

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Rita Hayworth material wanted, especially covers, large color stills from foreign films and television. Robert Pelot, 820 E. Mason, Apt. 7, Milwaukee, Wisc. 53202. (6-'78).

Wanted: material on Tarzan - Crabbe & Weismuller; Tierney; Mature. Sale: Tarzan Comics; back issues movie mags. Gene Jenkins, 6260 Rosehill Dr., Alexandria, VA 22310. (6-8-'78)

SEEKING DATA: Richard Greene, Ann Rutherford, Ann Dvorak, C. Trevor, L. Ayres, Va. Bruce, V. Leigh, Garson, Lane Sisters. SCREEN ROMANCES 30's. Richard Hayes, 10940½ Hortense Street, North Hollywood, Calif. 91602. (6-8-'78)

Wanted: Cheesecake photos of Marilyn Monroe. Jon Robold, 5407 Brandy Circle, Fort Myers, Florida 33907. (6-8-'78)

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WANTED: Any magazines or articles on Garland or Hayward. Mike Harris, P.O. Box 29, Tullahoma, TN 37388.

WANTED
Cowboy photos and silent stars, Luis Villasenor, 1098 Woodlawn Ave., Chula Vista, Calif. 92011 (4-5-6-'78).

Wanted: Stills of Anita Louise and Gladys George from Marie Antoinette - T. Sand, 8583, Melrose, Los Angeles, Calif.

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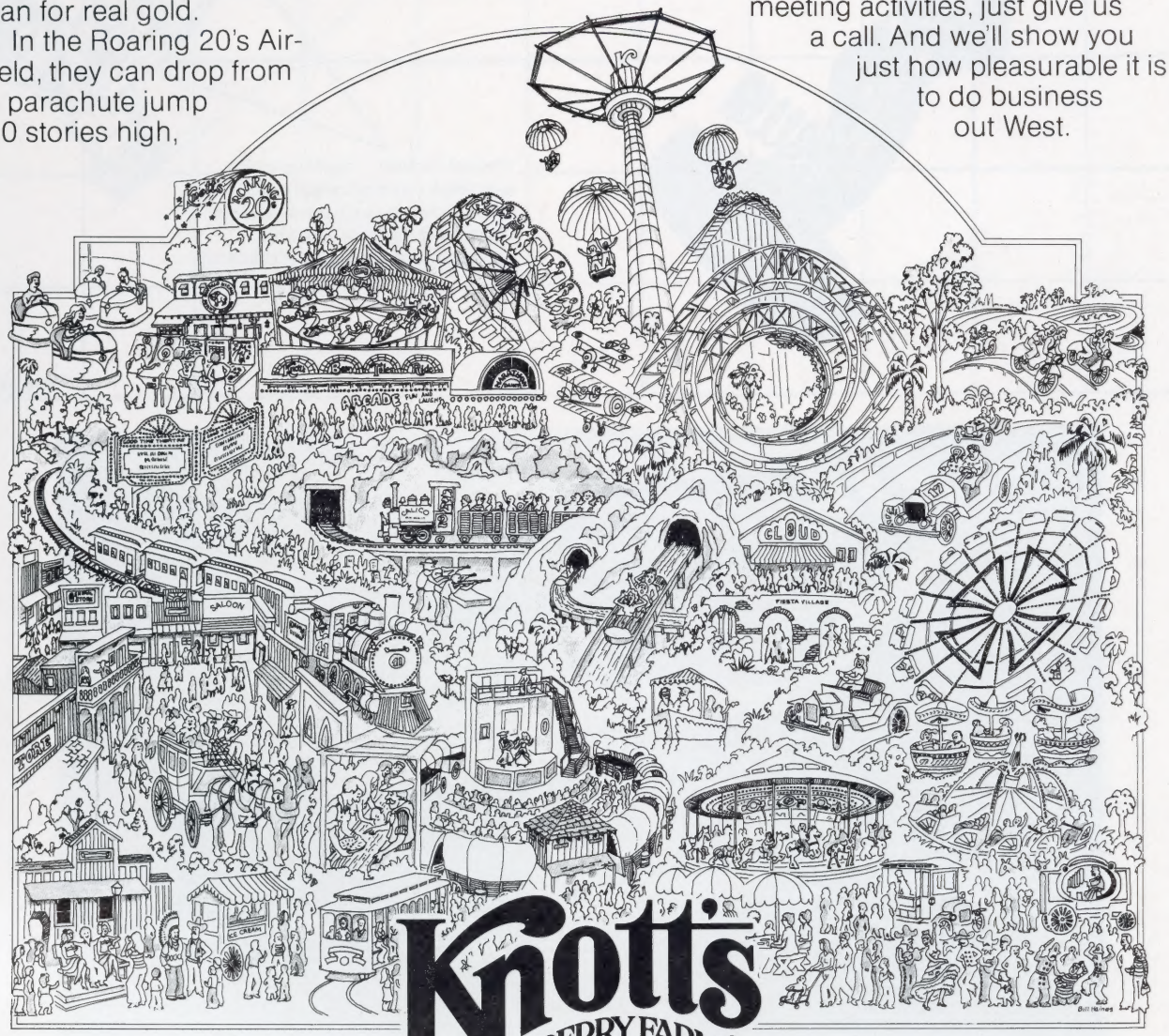

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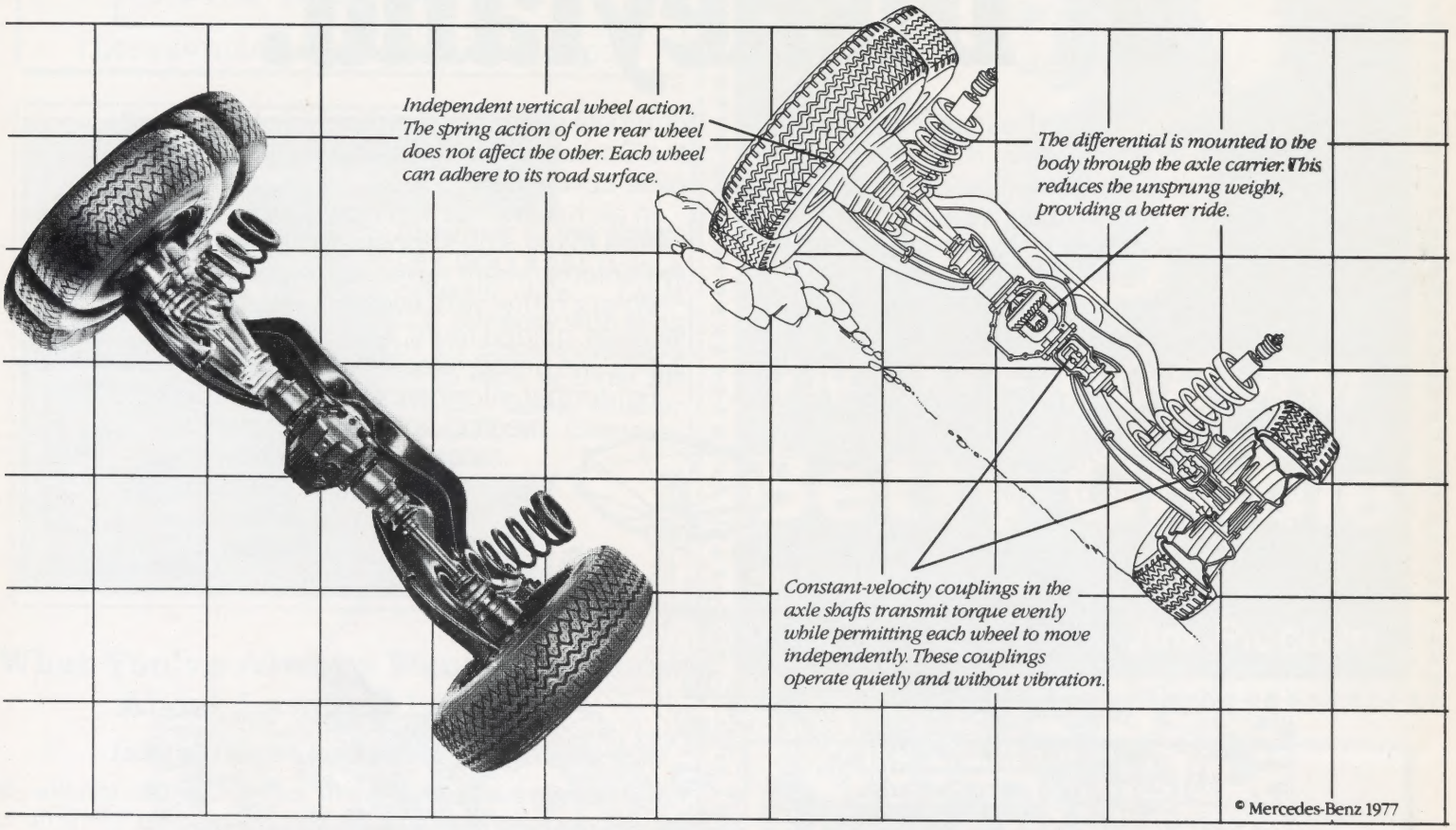
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The differential is mounted to the body through the axle carrier. This reduces the unsprung weight, providing a better ride.
Constant-velocity couplings in the axle shafts transmit torque evenly while permitting each wheel to move independently. These couplings operate quietly and without vibration.

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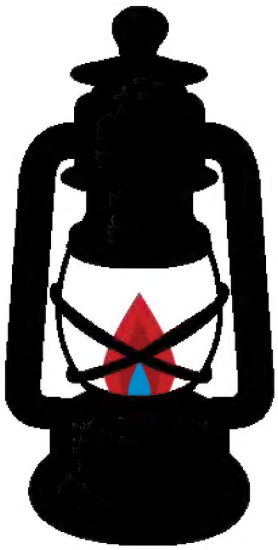

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